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» Letter from the Editor

Happy 30th birthday to **Doctor Who Magazine!**

Wow, how time flies. I'm quite sure it was only the other day that I was out with my Dad, popping along to the local newsagents to buy the morning paper, and spotting Issue 1 of this very publication sitting on the magazine rack. We snapped it up, of course, and have both been loyal readers ever since. Was that *really* as long ago as Thursday 11 October 1979?

But then, I suppose it does seem appropriate for a magazine about a time traveller for time itself to seem a bit of a blur. It seems pretty incredible that five whole years have passed since our 25th anniversary celebrations at the tail end of 2004. If you were with us then, those were exciting days, I'm sure you'll agree.

A new series of *Doctor Who* was being filmed with a new Doctor at the helm of the TARDIS. And for **DWM**, an exciting future – with a new logo and a brand new look planned to launch in the New Year. Of course, that's exactly the same situation that we're in now, and we're busy planning ahead for all the treats that are in store for next year.

So I hope you'll forgive the lack of news on the new season in this issue – I know it might be frustrating right now, but come the start of 2010, we'll be filling *Gallifrey Guardian* with all sorts of exciting information about Series One (or 31, if you prefer).

But perhaps I can at least reassure you that we're not being idle during this quiet period. Having been down to Cardiff myself a few times recently, and having been fortunate enough to

have been allowed to sit in on the readthroughs for the first five episodes of the new series, I can tell you now that we're all in for an absolute treat come Easter. Matt and Karen are superb, and as for Steven Moffat's new scripts... wow!!

But I'm getting ahead of myself, and there's an awful lot to come before then, not least of which is the new series of *The Sarah Jane Adventures*, which begins, ooh, probably about the time you read this editorial. If you've bought this on the afternoon the magazine is published, switch on your telly now! And next month, we *really* start sounding that cloister bell, and count down in earnest to the last days of the Tenth Doctor...

But for now, let's raise a toast to **Doctor Who Magazine**, and say a heartfelt 'thank you' to its many brilliant contributors over the last 30 years. And of course, there's only one way to properly make such a toast:

Happy Times and Places!

Tom



PRODUCTION NOTES

Doctor Who's departing executive producer **Russell T Davies** casts his mind back, back, back to 1981...



PHIL COLLINSON'S in Los Angeles! We're catching up on the news, settling down for a drink in a bar on Abbot Kinney, having a hoot about happy days in Old Cardiff Town.

We tell each other stories about the Lady Mayoress, for the hundredth time. We loved the Lady Mayoress. She was once poisoned by a faulty bain-marie. And when she opened the *Doctor Who* Exhibition, she was almost killed by an exploding top hat. Someone packed it with too many pyrotechnics. Bang! It flew at the Lady Mayoress! "She hit the deck!" says Phil, and the top hat hit the Head of BBC Wales Publicity instead. Oh, we're hooting. But then, as always, as it must, the conversation turns to *Doctor Who* proper...

(I don't mean the next episodes – they're secret from Phil! And they're almost ready, with production about to rev up again next month. Just this morning, I saw the edit of Special Project 3 – it's not for Children In Need, it's something else – and it looks amazing, though God knows what it'll do to canon!)

We're talking about *The Five Faces of Doctor Who*, a BBC2 repeat

season from way back in 1981. "I loved that," says Phil. "I think that's what made me a fan, instead of just a viewer." But I remember that season as stressful, because I'd just gone to university, and they only had one TV. Imagine! One! The Dark Ages! We'd gather in that basement room, me and a few hardy souls, to watch *Doctor Who* – I'm not sure we ever acknowledged this, I think we all pretended to have alighted upon that room by chance, every time – but if a crowd of rugby lads came in and demanded, say, rugby, we'd be outvoted and they would actually change channels. Dear God! I swore then, as they switched over halfway through Episode Three of *The Krotons*, that I'd work hard all my life so that one day I could buy my own TV!

By the time *The Five Doctors* came along, I was in a house-share, and we'd all chipped in for a black & white portable. "*The Five Doctors*!" says Phil. "D'you know, I think that brought



Illustration BEN MORRIS

"As the rugby lads switched channels during *The Krotons*, I swore that I'd work hard all my life so that one day I could buy my own TV..."

me back to the fold. I had a bit of a wobble, that year, but that episode lured me back in." What? You had a bit of a what? "Oh, you know what it's like. You're growing up, your mind's on other things, and you wander away from *Doctor Who*." I have no idea what he's talking about. In fact, I might have him shot. But I remind him about the novelisation of *The Five Doctors* – it appeared in the shops before the episode had been broadcast! I had to wrestle with it, like Dr Strangelove with his arm, to stop myself reading it. (Though I did read the opening pages, and was gutted, on transmission, to discover that we never saw Susan walking gaily through a post-Dalek London. Oh, I can still see that scene.)

Soon after that, my mum bought our first video, and I could relax. Not for long, cos she got Betamax, so when we eventually changed to VHS, my copy of *Earthshock* was unplayable. Ah, but that wasn't the original *Earthshock*! It was part of that other repeat season, *Doctor Who and the Monsters*, from the summer of 1982. "Oh yes! They showed *The Curse of Peladon* too," says Phil. "And what was the other repeat? *Earthshock*, *Peladon*, and what?" *Genesis of the Daleks*, I say. "No it wasn't, cos I remember when I saw *Genesis* for the first time, and it was after 1982, on a friend's VHS, cos he had the complete, original version on tape and we thought he was God, so it can't have been part of *Monsters*." Phil, I was there, I watched it, on Monday nights, it was *Genesis*. "No! Cos I had that LP of *Genesis*, I knew it off by heart, and I didn't see it that summer!" It was *Genesis*! I swear!! I remember watching it, cos we couldn't get *Monsters* on BBC Wales, so

I had to go to my nan's flat, cos she lived on a corner, which meant she could get BBC West –

Then it gets more complicated, as our mate Stuart McCowan arrives – a fellow fanboy and Sound Editor on *Avatar*. He's UK-born and can leap straight in: "I first saw *Genesis* on a repeat, too!" Yeah, but which one? Narrow it down, I say, confident in my knowledge of repeat schedules. "It was on weekday mornings," says Stuart, "on the Open University." What? "Oh yes. It was part of a creative writing course, or something." What?? "And each episode was introduced by a professor. I had to get up at 6.30 in the morning to watch it." What??? There was a *Genesis* repeat I never knew about?! "Definitely. All four episodes." Ah, well, time to have him shot, too.

I go home that night, and of course, I won't let it drop. I look online. Yes! *Genesis* was part of *Monsters*, Phil, you fool! Hah! But of the mysterious Open University repeats, not a word. (Is that true? Did it happen? Anyone?!)

But the funny thing is, I've talked to Stuart 500 times about *Doctor Who*. And Phil and I made this bloody show together, for five long years, talking about it in infinite detail, all day long, every day of the week... and yet, we've never had this conversation before! All these stories are brand new. And still changing, as our memories change. Which proves that this show, and our passion for it, is inexhaustible! So much trivia has built up around the programme, and around ourselves, glittering like gewgaws, that we can plunder these treasures for the rest of our lives. If you love *Doctor Who*, there's enough of it to love forever. (And it's six episodes, Stuart. Six!!)



2 THE FIVE FACES OF DOCTOR WHO



All the latest news from every corner of the *Doctor Who* universe...

Design the TARDIS!

As filming on Matt Smith's first series continues in Cardiff, *Blue Peter* launches a very special competition – and gives you the chance to contribute to the show...



Blue Peter, the BBC's popular magazine programme for children, has launched a competition inviting viewers to design a TARDIS console – with the winning entry appearing in next year's series of *Doctor Who*!

Speaking to *DWM*, *Blue Peter*'s Editor Tim Levell says, "Steven Moffat [*Doctor Who*'s executive producer] suggested the idea in a competition meeting we had this summer. We have run previous competitions with

Doctor Who, and always had a fantastic response from children – so we're really looking forward to seeing the brilliant ideas from our very talented viewers."

The competition is open exclusively to younger viewers and there will be winners in three age categories: 6-7, 8-10 and 11-12. The Eleventh Doctor, Matt Smith, will choose the ultimate winner, who will spend time with *Doctor Who*'s design department to develop and make their TARDIS console. They'll also receive a framed copy of their artwork, autographed by Matt. In addition, the three age category winners will go behind the scenes on the *Doctor Who* set to see an episode being made and meet the new Time Lord in person.

Edward Russell, Brand Executive for *Doctor Who* tells *DWM*, "*Blue Peter* has championed *Doctor Who* since the early black-and-white days of the First Doctor. We've worked closely with the *Blue Peter* team since the series returned – from having Gethin Jones inside a Cyberman suit [in 2006's *Rise of the Cybermen/The Age of Steel*], to the special competitions to design a monster [the Abzorbaloff in 2006's *Love & Monsters*] and even win a guest role in the show [Creet in 2007's *Utopia*]. With the new Doctor and the new production team on board, we wanted this close relationship to continue. *Blue Peter* was keen for a competition which allowed its viewers to be creative and we thought long and hard about how we could come up with something that not only matched their expectations, but would have a real impact on the show. Of course, I know that the fans are speculating about how the winning design will feature in the series – and, indeed, who it belongs to. All I can say is that it's definitely not the Doctor's TARDIS..."

Aspiring entrants will need to get a move on – the closing date for the competition is 5pm on Monday 2 November 2009. For details on how to enter and full rules and terms and conditions, visit bbc.co.uk/cbbc/bluepeter.

"...we're really looking forward to seeing the brilliant ideas from our very talented viewers."

**ALSO
INSIDE!**



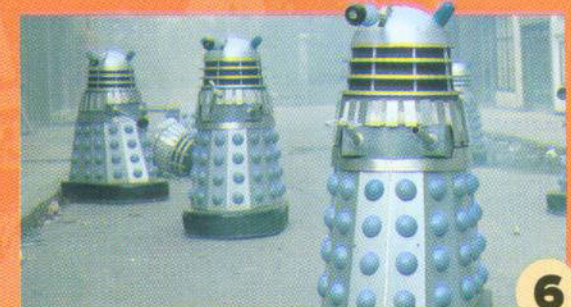
6

» HIGHLIGHT OF MY KOREA!
DOCTOR WHO WINS IN SEOUL



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» ALPHA CENTAURI LATEST!
PELADON STORIES ON DVD



6

» POM POMPA-DE-POM POM!
DALEK SOUNDTRACKS ON CD

EXCLUSIVE!

All the latest news from every corner of the *Doctor Who* universe...

» Dalek movies soundtrack CD

The soundtracks to the two *Doctor Who* films of the 1960s, *Dr Who & the Daleks* and *Daleks - Invasion Earth 2150 AD*, have

been released on a CD album by Silva Screen, price £9.99. The music was composed by Malcolm Lockyer and Bill McGuffie, with sections enhanced by electronic sounds created by Barry Gray, famed for his work with Gerry Anderson. The album also includes contemporary single releases and a 20-page inlay booklet packed with memorabilia and detailed production notes. Visit www.silvascreenmusic.com for more details.

» Widow's Curse



The latest *Doctor Who* Graphic Novel from Panini, *The Widow's Curse*, is out this month price £15.99. Featuring nine comic strips originally printed in *DWM* and the *Doctor Who* Storybook, the 220-page volume also features original sketches and a commentary from the writers, editors and artists. The next volume will be called *The Crimson Hand*, featuring the Tenth Doctor and his companion Majenta Pryce, and will be published in spring 2010.

» Book news

BBC Books has announced that there'll be a new addition to the *Doctor Who* Quick Reads range of books next year. *Code of the Krillitanes* by Justin Richards will be released on 4 March 2010, price £1.99.

» New DWAs

Readers of *Doctor Who Adventures*, the weekly read for younger fans, can look forward to a bumper-sized Halloween Special for Issue 138 (on sale 22 October, price £2.99) complete with Weeping Angel mask and claws. The mag goes on location with Sarah Jane and the Doctor in issue 139; and there's a free set of stickers and a fact file on The Trickster in issue 140. The mag is usually £2.10 and is in all good newsagents.

» Doctor Who wins drama award in Korea

Doctor Who has won a major drama award in Korea. The ceremony was held in Seoul, the capital of South Korea, on Saturday 12 September, where Series Four of *Doctor Who* won 'Most Popular Foreign Drama of the Year, 2009'. *Doctor Who*'s former producer Phil Collinson and costume designer Louise Page were in attendance to accept the award.

Phil tells *DWM*, "This was such an honour, and the most amazing weekend, especially because the award is voted for by the Korean public. The organisers flew us over, and Louise and I had the most brilliant time – we'd known beforehand



Phil Collinson proudly shows off *Doctor Who*'s award at the Seoul International Drama Awards. Photo © Louise Page

that *Doctor Who* was popular over there, because BBC Worldwide had told us that it gets over 7 million viewers every week, but to see this being recognised so publicly was wonderful – especially since 97% of the material on Korean television is Asian in origin. That really is an incredible achievement. *CSI* was also honoured, in an amazing and lavish ceremony, all held within a hotel built inside a theme park! I can't thank our hosts enough for the brilliant time we had, and many thanks, of course, to everyone who voted. I was just so glad to be there – I finished work on Series Four all that time ago, but this just goes to show that *Doctor Who* never leaves you alone. And thank God for that!"

EXCLUSIVE!

» Peladon stories set for DVD release in January 2010

The first *Doctor Who* DVD release of 2010 will be *Peladon*, a three-disc box set released by 2lentertain on Monday 4 January, priced £29.99. The set contains two stories, both written by Brian Hayles and starring Jon Pertwee as the Third Doctor, 1972's *The Curse of Peladon* and its sequel, 1974's *The Monster of Peladon*.

As usual, there will be a multitude of bonus material including the two-part documentary *The Peladon Saga*, with Part One looking at the socio-political climate in the UK in the early 1970s that inspired the stories, and Part Two looking at the characters and monsters.

Also on the set is *Warriors of Mars*, a documentary on the Ice Warriors, who feature in both stories; and *Jon and Katy* – a featurette on Jon Pertwee and Katy Manning (companion Jo Grant). There is also another instalment in the *On Target* series, this time focussing on author Terrance Dicks. There are also commentaries for all the episodes from contributors such as Katy Manning, script editor Terrance Dicks and producer Barry Letts, plus a special fan commentary for Part Four of *The Monster of Peladon*.

The set is rounded off with an interview with Alpha Centauri actress Ysanne Churchman from 1980's *Where Are They Now?*, a deleted Scene from *The Monster of Peladon*, a storyboard comparison of the story's opening sequence with the version seen on screen, and the usual PDF material, photo gallery, and subtitle Production Notes.



Good grief! Another chance to see the *Peladon* stories!

» Kamelion tales on DVD

2010 will also see a box set containing the Fifth Doctor stories 1983's *The King's Demons* and 1984's *Planet of Fire*. These were the only two adventures to feature short-lived companion Kamelion, a shape-changing robot voiced by Gerald Flood. A release date for the set has not yet been confirmed. Later in 2010 there'll be a release containing Special Editions of stories that were originally issued near the beginning of the DVD range's life back in the late 1990s and early 2000s. More news on this set soon.

Finally, 2lentertain is releasing a special 23-disc DVD box set, which repackages the last four series of *Doctor Who* – featuring every episode from *Rose* through to *Journey's End*. The set is released on 26 October, priced £88.08.



Kamelion – you come and go. You come and go.

EXCLUSIVE!

» Steven and Vicki return!



Steven and Vicki are about to embark on a new *Companion Chronicle*.

Big Finish, producers of *Doctor Who* audio drama, has announced its latest line-up for *The Companion Chronicles* range. January sees the release of *Bernice Summerfield and the Criminal Code*, written by Eddie Robson and performed by Lisa Bowerman. February's release is the double-disc package, *The Suffering*, starring Peter Purves as Steven Taylor and Maureen O'Brien as Vicki.

"*The Suffering* is two interlinked stories by Jac Rayner," explains producer David Richardson. "Disc 1 is Steven's tale, with contributions from Vicki, while Disc 2 is Vicki's story with interjections by Steven."

The spirit of reunion continues in March in *The Emperor of Eternity* by Nigel Robinson, with Deborah Watling as Victoria and Frazer Hines as Jamie.

April sees *Shadow of the Past* by Simon Guerrier, featuring Caroline John as Liz Shaw, while Louise Jameson is back as Leela in the next, as yet untitled story, written by Nigel Fairs.

Frazer Hines returns again in *Night's Black Agents*, by Marty Ross.

The fourth season of *The Companion Chronicles* ends in June 2010, with a story starring Maggie Stables as Evelyn Smythe.





» In the Shops

Your guide to the upcoming Doctor Who DVDs, CDs, books and magazines...

October

MONDAY 26

DVD *Doctor Who Series 1-4 boxset* (Ninth and Tenth Doctors, Rose, Adam, Jack, Mickey, Martha, Donna. 23-disc set: every episode from *Rose – Journey's End*)

ALSO THIS MONTH

Graphic Novel

The Widow's Curse [Tenth Doctor, Martha, Donna] Panini £15.99

Audio Reading CD

The Sarah Jane Adventures: White Wolf by Gary Russell [read by Elisabeth Sladen] BBC Audio RRP £5.87

Audio Reading CD *The Sarah Jane Adventures: The Shadow People* by Scott Handcock [read by Elisabeth Sladen] BBC Audio RRP £5.87

Audio Drama CD

Castle of Fear by Jonathan Morris [Fifth Doctor and Nyssa] Big Finish £14.99

Audio Drama CD

The Companion Chronicles: The Pyralis Effect by George Mann [Romana II] Big Finish £8.99

Audio Drama CD *Worldwide Web* by Eddie Robson [Eighth Doctor and Lucie] Big Finish £10.99

November

THURSDAY 5

Audio Drama CD *Hornets' Nest – The Circus of Doom* by Paul Magrs [Fourth Doctor and Mike Yates] BBC Audio RRP £9.78

THURSDAY 12

DWM 415 Panini £3.99

ALSO THIS MONTH

Talking book CD

Doctor Who and the Dalek Invasion of Earth [First Doctor, Ian, Barbara and Susan] BBC Audio RRP £17.61

Audio Drama CD

The Lost Stories: The Nightmare Fair by Graham Williams, adapted by John Ainsworth [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD

The Eternal Summer by Jonathan Morris [Fifth Doctor and Nyssa] Big Finish £14.99

Audio Drama CD

The Companion Chronicles: Ringpullworld by Paul Magrs [Turlough] Big Finish £8.99

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who's* movers and shakers have been up to away from the series...



Billie Piper puts in an appearance at the TV Quick awards. © Rex

■ DEFERRED COMPANIONS

Billie Piper and Freema Agyeman, both at the recent TV Quick Awards, have had their ITV shows delayed from their originally planned autumn broadcasts. Billie's *Secret Diary of a Call Girl* Series Three for ITV2 and the second half of Freema's *Law & Order: UK* Series One for ITV1 now air in the New Year. Billie lent her name to support Meningitis in Babies Awareness Week during September. Deborah Watling's autobiography *Daddy's Girl* has been delayed until at least February.

■ CAPTAIN UBIQUITOUS

John Barrowman has been promoting *La Cage Aux Folles*, his book *I Am What I Am* and DVD *An Evening with John Barrowman* (released 16 November) with appearances on Jonathan Ross (Radio 2), *The Paul O'Grady Show*, *Loose Women*, *London Tonight* and *This Morning*. He fronts Elaine Page's Radio 2 show on 18 October and 1 and 15 November. His stage commitment resulted in his turning down major guest roles on *House* and *Grey's Anatomy* – he has also met with the creator of *Desperate Housewives*. For 2010 he has a further concert tour, will be on BBC One's *The Wizard of Oz* panel, will present more *Animals At Work* and do a series for Canada's CBC. He surprisingly appeared with Barry Manilow at *Proms in the Park* on 12 September.

■ DJ TENNANT

David Tennant, a guest on Radio 5's *The Christian O'Connell Solution* on

6 September, will co-host a run of Christian O'Connell's breakfast show on Absolute Radio in November. David will also be heard as George Milton in early 2010 in Radio 4's *Of Mice and Men* by John Steinbeck, the story of two 1930s California migrants. His *Glorious* 39 performance as Hector forms part of the London Film Festival on 27/28 October ahead of its 20 November opening. Media reports suggest Madonna wants Tennant as Edward VIII for her latest movie venture, *Wallis*. A poll by the National College for the Leadership of Schools and Children's Services established Tennant, with 26% of the vote, to be primary school children's dream headmaster. Following broadcast at Christmas, David's *Hamlet* performance comes to DVD on 28 December.

■ NOEL'S COUNTDOWN

Noel Clarke is directing heist movie 4.3.2.1, about four girls connected to a robbery with a cast including Jon Pertwee's son Sean. Camille Coduri is Shel in current UK cinema release *The Firm* and she has also filmed *Jenny* as teacher Miss Mac.

■ DAVISON GOES BLONDE

Peter Davison joins the cast of musical *Legally Blonde* at London's Savoy from 5 December playing sleazy Harvard professor Callahan opposite Sheridan Smith's Elle (Box Office 08701 648787). *Doctor's Daughter* Georgia Moffett was presented as if a new regular when *Casualty* returned on 12 September, only for her character Heather Whitefield to be unexpectedly killed off during Episode 2. Colin Baker also plays a sleazy professor in BBC One's *Doctors* on 14 October and has filmed a guest role for Season Six of *Hustle*. Colin made the *Daily Mail* on 8 September having uncovered an estate agents scam swindling students.

■ MOFFAT TALKS

As co-creator and executive producer of the forthcoming *Sherlock*, Steven Moffat was on a panel discussing Sherlock Holmes for the BBC Proms Literary Festival on 7 September at the Amaryllis



Iain Cuthbertson as Garron.

Fleming Concert Hall of the Royal College of Music with David Warner providing readings.

■ MORE WATER FOR LINDSAY

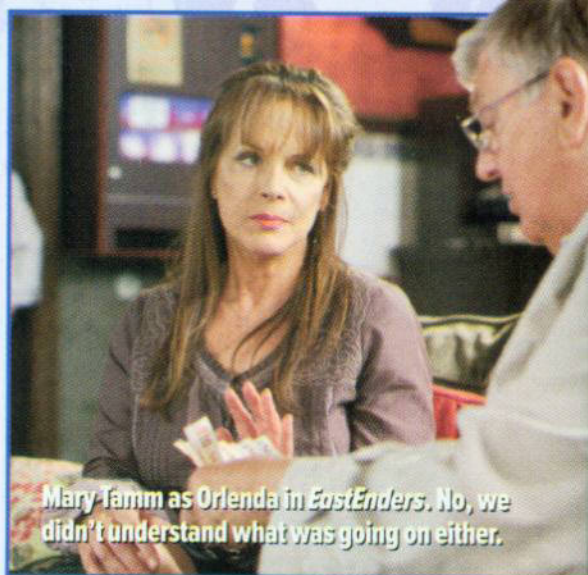
Lindsay Duncan has filmed two-part BBC Two Alan Bleasdale World War Two U-boat drama *The Sinking of the Laconia*. She also plays Hollywood actress Marina Gregg in *The Mirror Crack'd from Side to Side* for ITV1's *Marple* next year.

■ DETECTIVE IANTO

James Moran has written *Girl Number 9*, six five-minute murder mystery web episodes starring Gareth David-Lloyd as Detective Matheson alongside Tracy-Ann Oberman launching on 30 October via www.twitter.com/girlnumber9. Gareth is also executive producer and stars as Dr Robert Cameron in student graduation film *Casimir Effect*. Eve Myles' movie *...A Bit of Tom Jones* is at Swansea's Taliesin Arts Centre on 9 November ahead of a New Year DVD release.

■ QUICKIES

Barbara Kidd won an Outstanding Costume for a Miniseries Emmy for *Little Dorrit* on 12 September. Gugu Mbatha-Raw was Michelle in Radio 4's *Choice of Straws*. Mary Tamm's four



Mary Tamm as Orlenda in *EastEnders*. No, we didn't understand what was going on either.

episode *EastEnders* arc as Orlenda commenced on 31 August. Nicholas Pegg launched the fifth edition of *The Complete David Bowie* on 26 September.

■ OBITUARY

Ray Barrett, who in *The Rescue* played Bennett, (eventually revealed as Koquillion, having been credited for the first part of the story as 'Sydney Wilson' – a play on Sydney Newman and Donald Wilson), died on 8 September aged 82. Iain Cuthbertson, Garron in *The Ribos Operation*, died on 4 September aged 79.

What do *Monty Python*, the village of Stockbridge and *Torchwood* have in common? **Dan Berry** finds the answer...



IN A NUTSHELL...

THERE'S AN ALIEN PRESENCE SQUATTING IN STOCKBRIDGE CASTLE, and it's up to the Doctor and Nyssa to expose it. That is, of course, if Turkish Knights, killer boards and a gang of rogue paladins don't stop them first...

CASTLE OF FEAR is available to download for £12.99 and also on Double CD, priced £14.99 (£15.50 overseas) inc p&p. **CHEQUES PAYABLE TO:** Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF **CREDIT CARD HOTLINE:** 01628 824 102 **EMAIL:** sales@bigfinish.com

**BIG
FINISH**

himself, Peter Davison. "We had a copy of a *Doctor Who* graphic novel with some of the Stockbridge stories in [*The Tides of Time*], which we kept in the studio," Barnaby grins. "About half-way through the recording, Peter bought a copy of the book, too, and showed it to his son, who's really into manga and comic strips, and said 'Look, this is me!'"

The mini-season features one story set in the present and another in the far future; but this month, it begins with an adventure taking place in the past – an ominously-titled story written by Alan Barnes...

"*Castle of Fear* is the one that we launch with," explains Barnaby, "and this story is very much an introduction to the whole world of Stockbridge, and some of its past which we've not seen before, including Stockbridge Castle. It's a great, fun story to begin with. There's a mysterious alien presence in Stockbridge, in the form of the Rutans. It's very exciting – sort of *Monty Python and the Holy Grail*

but with alien visitation! And

no-one is really what they seem..."

The medieval romp is offset by a cast of which Barnaby is very proud.

"We've got a really, really good set of guest stars," he enthuses. "We've got John Sessions, playing a French knight, and Joe Thomas from *The Inbetweeners*, playing a sort of upper class English twit, who comes home to reclaim his castle from demons who are supposedly occupying it."

Castle of Fear also introduces a voice which might be familiar to some listeners, and that appears in the entire trilogy. "That's something that wasn't in the original scripts," Barnaby reveals, "but I introduced it, because I wanted to have a sort of through-line. We've got one actress – Susan Brown, who played Bridget Spears in *Torchwood: Children of Earth* earlier this year – in all three stories, playing her own ancestor, and then her present day and future selves. I wanted to have that continuity, in addition to the Doctor and Nyssa."

As the sole director of the Stockbridge trilogy, Barnaby had the opportunity to work on a larger canvas than normal. "It is nice when you get to have a run like this," he explains. "Getting to shape the whole season is great. As a director, I'm thinking about elements I want to carry across, and I've got the space to do lots of different things rather than cramming it into one story."

And just wait til you see what's to come...

» Castle of Fear

WRITTEN BY Alan Barnes | **STARRING** Peter Davison, Sarah Sutton, John Sessions, Joe Thomas and Susan Brown | **AUDIO DRAMA** Big Finish **PRICE** £14.99 | **OUT** October 2009 **AVAILABLE** www.bigfinish.com

no ever mind spaceships crashing into Big Ben, or metal men rising from the sewers. If you want alien activity, the sleepy village of Stockbridge is the place to be.

First introduced in *DWM*'s comic strip in the 1980s, Stockbridge has played a big part in the history of the magazine, and of the Doctor himself. Across several incarnations, he's been a regular visitor to the town in the strip, making lasting friendships, finding new companions, and generally being pretty sort of marvellous. However, the newest residents of Stockbridge are Big Finish Productions, who are setting up shop

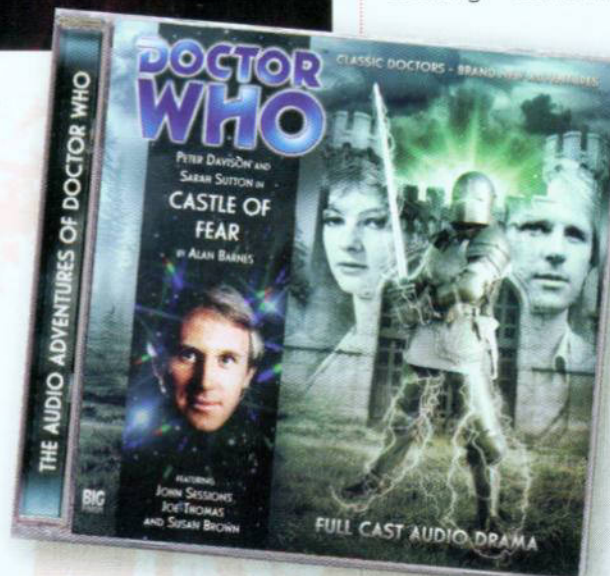
for a trilogy of new audio plays featuring the Fifth Doctor and Nyssa.

"We knew we were doing one of these mini-seasons for Peter Davison and Sarah Sutton," explains the director of all three stories, Barnaby Edwards. "We were looking for something that would be unusual, just as we did with the *Key 2 Time* season. We were looking for another hook like that – a world that's existed but we haven't visited before. And the Stockbridge stories in *DWM* have got a great fan following."

How much of the magazine-established mythology will be incorporated into the trilogy? "There are locations and characters that will be familiar to the comic strip's readers," Barnaby teases. "The names of the pubs and guest houses, for example, are all taken straight from *DWM*, and there will be one or two characters – particularly later in the trilogy – which, again, are borrowed from the strips."

"But you don't need to know about Stockbridge in order to appreciate these stories. We introduce the characters fully, and although there are lots of small references for people who know the comic strip, it won't matter if you're not familiar."

One person who was interested in brushing up on the village's history was the Fifth Doctor



Peter Davison, Sarah Sutton and John Sessions are about to have an adventure in Stockbridge!

"It's sort of *Monty Python and the Holy Grail*, but with aliens. No one is what they seem!"

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Colin Baker, "just as the Doctor should be!"

"The Sixth Doctor is a rambunctious welcome breath of fresh air..."

Hello! Last issue, we published the long-awaited results of *The Mighty 200* survey, in which DWM's readers voted *The Caves of Androzani* the greatest *Doctor Who* story of all time. But not everyone agrees...

■ ANDROZANI MINOR?

Whisper it quietly, but I find *The Caves of Androzani* a pretty relentless watch. All those military executions and gunrunners and drug barons. It's just so, well, *male* – like Tarantino meets Marlowe, with, at the centre of it all, *Doctor Who*'s very own Scarface.

For its directorial vision alone, I understand all the acclaim, but surely I can't be alone in thinking that a couple of *Paradise Towers*' Rezzies would liven things up no end? Cannibalistic geriatric lesbians, that's what this story really needs. But I am aware that this is heresy and so shall shut my mouth.

MALCOLM STEWART EMAIL

I was rather surprised to see that *Androzani* was top. I personally was rooting for *City of Death* (I went all the way to the back of the rack to get its cover!). I now desperately need to buy the DVD and watch it. Can't wait to see the Favourite Doctor and Companion results. Come on, Jamie!

FERGUS MacDONALD LONDON

Turn to page 20 to find out how Jamie fared... First though, what of the other stories in *The Mighty 200*...?

■ EVIL SANDWICH

Fabulous breakdown of the results, DWM. I must congratulate the readers – you brought tears of joy to my eyes when I saw *The Evil of the Daleks* at Number 18. My favourite story is mostly missing, and I feared the marks would reflect badly on it, but obviously not. Seeing it sandwiched between the best Cyberman story and the classic *Terror of the Zygons* was joyous.

IAN PERCIVAL SHEFFIELD

» Letter of the Month...

It may be near blasphemous, but I'm going to say it anyway: is *The Twin Dilemma* really that bad? I can see that Gary Gillatt certainly seems to think so in his DVD review of the story in DWM 413, and even though he was kind enough to acknowledge Colin's undoubted and indisputable acting abilities, is it really warranted to refer to the Sixth incarnation of our favourite Time Lord as a failure?!

I personally can't agree with the assertion that the Doctor unsettles us right the way through the entire piece up until his 'unsettling smile' at the conclusion. That smile is a magical moment for both Peri and the audience. It's the moment we realise that this is the same man who selflessly sacrificed his life to save his companion and traversed hell on the road to do so. He is the Doctor.

Furthermore, I see this Doctor's rambunctious outbursts as a welcome breath of fresh air after such a prolonged period of passive placidity from the character. These moments are beautifully portrayed by Baker. And indeed when these bouts of sudden anger, despair, or paranoia aren't going on, his Doctor is actually quite a warm, funny, noble, even lovable character, just as the Doctor should be. I think that this was a brave attempt to put a new and exciting twist on regeneration, and I don't feel that the ranking of 200 is anywhere near justified. I mean, hello, *Dragonfire*?!

BRETT PRITCHARD EMAIL

Oi, less of the *Dragonfire* bashing! Brett's letter wins him *The Twin Dilemma*, out now on DVD from 2lentertain price £19.56.

■ HORSES FOR COURSES

The Mighty 200 was a fascinating read. Hooray for *The Girl in the Fireplace* being more loved than before (although it's still only 11th – surely a story of a horse on a spaceship should be higher?); and speaking of horses – how can *The Gunfighters* be only the 175th best story? It has horses and Nurse Gladys Emmanuel singing a little song.

People really do like different things, and hooray for it, but I have to agree with Steven Moffat – how can *Midnight* be the 43rd best *Doctor Who* story? It should be Top 20 at least! Maybe it's the lack of horses...

At some point in my life I would love to meet one of the 82 people in the world who think that *The Twin Dilemma* is ten-out-of-ten *Doctor Who*. I think it's utterly bobbins but I love the fact that somewhere out there there are people who really, really love it.

ROB FORD EMAIL

We think you're a little obsessed with gee-gees, Rob! And if it's lovers of *The Twin Dilemma* you're after, read on...

■ SIX OF THE BEST!

What's wrong with *The Twin Dilemma*?! Honestly, watch it for fun, don't take it too seriously! Admittedly, it may be naff, but if you read too much into *Doctor Who*, you will always find faults. It was the best they could do at the time.

Speaking as someone who has only become a fan of *Doctor Who* over the last six years, surely if people of my generation can accept *The Twin Dilemma* as being a good story, then those who sat down and watched it back in 1984 can!

KATIE GRIBBLE FACEBOOK

I had to compose this short letter
Cos *Twin's* last place is an upsetter
You've got to be mad
If you think it's all bad
It's just that the others were better!

ANDREW PHILIPS FACEBOOK

Hmm, quite. Well said, Wilf. And writers Pip and Jane Baker have their fans, too...

■ 'RAY FOR RANI!

Dear Pip and Jane Baker –
You must feel slightly downhearted

DOCTOR WHOAH! by baxter

Romantic Eighth Doctor snogs the life out of Grace after she gives him a pair of shoes.

HOW 'BOUT THESE, YOU LIKE THESE? FEELING GOOD ABOUT THIS PAIR?

AH...LOOK, GRACE, IT WAS REALLY A SPUR-OF-THE-MOMENT KIND OF THING...



AND YOU TEXTED US TO SAY...

ROWAN: 'I love the *Stripped For Action* features on the DVDs. Any chance of a Special Edition of the TV Movie, so we can have an Eighth Doctor one?' •

ANON: 'The Tom Baker interview was amazing! He's as mad as a trumpet!' •

SIMON: 'Just spent a day in Cambridge. No hovering balls, though.' • **ANON:** 'Re: *Twin Dilemma* review. Surely the first Doctor to have his entire era on DVD



is Paul McGann?' • **BRIAN:** 'Hi Beth. Bad news – the rash is back. Good news – if you join the dots it looks just like Jon Pertwee! Come round & see! Brian xxx' Send us your messages by texting DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

about all your *Doctor Who* stories appearing in the bottom 100. And *Time and the Rani* coming 198th must really have been the last straw. But I am writing to say thank you. For when my one-year-old nephew woke up early recently and wouldn't go back to sleep, I put your much-maligned tale in the video player and pressed play.

"Leave the girl," the story began, "It's the man I want." And he sat, laughing whenever Bonnie Langford came on screen, jumping at the bubble traps and not saying a word. He was completely drawn in by the utter madness of the whole thing. Could *The Caves of Androzani* do that? Could it heck!

GREG WALKER CHESHIRE

Well, please try it, and let us know what happens! The articles that accompanied the Top 10 tales were controversial, too...

■ NO SEX, PLEASE!

The *Mighty 200* in **DWM** 413 was an absolute joy. I'd like to comment on Graham Kibble-White's piece about *The Empty Child*, though. Graham's love for the story was clear, but his logic for why the Doctor should have a human-like sexuality was bizarre.

'To deny him that experience would be to limit the character' is literally the opposite of the truth. Such a change is *exactly* what would limit the Doctor's character and mystery, shrinking his unique otherness. Then there's 'if you don't dance, you're not really alive' which is fantastically narrow-minded. I can imagine many alien creatures, like the Doctor, who don't relate to sex as we do because they are (gaspl) *not like us*.

TIMOTHY WILLIAMS EMAIL

Gosh. We'd hate to think of the Doctor's 'unique other' being shrunk. Moving swiftly on, lets get timey-wimey...

■ BLINK AND YOU MISS IT

Jonathan Morris' enjoyable article on *Blink* in **DWM** 413 repeats the common belief that the series has rarely used time as plot point other than to get from A to B. It even lists all of the stories where it does happen. Well, four of them, anyway.

Even if we ignore those tales that take place in more than one time zone and those that are concerned with changing or protecting history (at least nine of each), those that involve time loops or some other anomaly or time manipulation (five) and those where the Doctor is actually responsible for historical events (surprisingly only three – how much am I in need of a life?) there are still several more that make time a central

feature, from the obvious like *Father's Day*, and *City of Death* with its villain fractured in time and *Warriors' Gate* where time itself is fractured.

Then there's *The Ark* where events in the past reshape the future and *Bad Wolf* where the Daleks have been manipulating time for centuries; the less obvious *Four to Doomsday* whose villain wants to travel through time to meet himself; and, of course, that bit in *Pyramids of Mars* where the Doctor shows Sarah a world where they didn't defeat the bad guy.

STUART FARQUHAR EMAIL

Ah, well spotted, Stuart. It seems that professional writers can miss the obvious sometimes, as our next letter suggests...

■ CRITICAL OF CRITICS

I greatly enjoyed the recent article exploring the quality of the show compared to other noted greats [*But is it Art?*, **DWM** 411]. I have spent a lot of time, over the last 30 years, defending my favourite show against all those that see only the rubber suits and wobbly sets. My main weapon in that fight has always been the acting/writing. So, I must respectfully disagree with Mark Lawson's comment that "the kind of writers and actors working on the new *Doctor Who* are in a different league." *Doctor Who* would never have worked if not for the hundreds of fine British actors and writers who brought it to life. It takes real skill and dedication to make lines like "The nucleus must be protected!" or "What a magnificent head!" not only not silly, but scary and dramatic. Great actors like John Ringham, Jean Marsh, Philip Madoc, and of course the late great Michael Wisher to mention only few, made the show popular, long lived and thought provoking.

As much as I love the current series, I think that the quality of the acting/writing hasn't improved so much as the budget and the vision. The current actors and writers are continuing a long tradition and doing it very well.

VICTOR PETERSON EMAIL

Bravo! And so say all of us. We celebrate more of *Doctor Who's* talents over the past 46 years on page 20. And now – hornets...

■ HORNETS' NEST

I was expecting something much more perfunctory from the first in BBC Audio's Fourth Doctor adventure, *Hornets' Nest: The*

Stuff of Nightmares, but that's not what we got. It could have been so by-numbers; either a totally generic set of basic Tom-era stories, or the Fourth Doctor pasted into a twenty-first-century milieu of council

estates and contemporary pop culture. But this isn't as obvious as that, and all credit to the BBC for not simply ticking boxes.

Instead, in its fastidious old fashionedness, it benefits from a very specifically 'English' quaintness, all genteel cottages, housekeepers, sherry and almond slices, and its gloriously unfashionable verbosity. And, being mainly based around narration (like Big Finish's *Companion Chronicles*), it creates something far more interesting than a straight 'full-cast play' would...

It's wonderful getting to enjoy a self-aware, 'postmodern' approach to what (in terms of the Doctors' post-TV afterlives, anyway) has been a long-dead incarnation!

NEIL CLARKE FACEBOOK

■ MATTER IF YOU'RE B&W

I read the preview of the latest DVD box set in **DWM** 413, *Dalek War*, with great interest. I am especially excited by the prospect of seeing how the recoloured Episode Three of *Planet of the Daleks* looks.

Of course, for some of us this will be the first chance ever to see any of the episodes in colour, the whole TV world being in shades of grey for the majority of viewers in the early 1970s.

BILL HUTCHIN PORTSMOUTH

Aye, that's right Bill. And you tell that to t' kids of today and they won't believe you. And finally... let's talk titles!

■ SHORT STORIES!

After reading Patrick Mulkern's piece on 'Bad/Parting', and being completely of a mind with Ian Taylor (*Galaxy Forum* in **DWM** 413) that using the full titles of both episodes is overly pedantic and rather clunky to boot, I wondered in what other ways the titles of the recent, multi-part stories could be condensed?

Human Blood (or alternatively, *Family Nature*)? *The Sontaran Sky*, *The Empty Doctor* and *Silence of the Dead* (or should that be *Forest in the Library*?). And I was particularly tickled by *The Stolen End*. But my top choice would have to be Helen Raynor's *Daleks in Daleks*. Now, that *really* made me chuckle!

JR SOUTHALL EXETER

ON THIS MONTH 30 YEARS AGO

Peter Ware looks back at his copy of Issue 1, from October 1979...

» First issue!

Thursday 11 October, 1979. *City of Death* Part Three, starring Tom Baker as the Doctor, was two days away from its première on BBC1. However, if fans visited their local newsagent, they could get their fix of *Doctor Who* there and then – the very first issue of *Doctor Who Weekly* had arrived! The 28-page magazine cost just 12p and boasted its thrilling contents on the front cover. These included 'Free transfers!', 'Two full colour Dr Who panoramas!' and a 'Prize winning competition'. But even more treats lay within...

» "They're coming!"

Issue 1 of the *Weekly* contained no less than three comic strips in glorious black and white, comprising 50% of the total content of the magazine. The strips were *The Return of the Daleks* (introduced by, but not featuring, the Doctor); the first instalment of Marvel Comics' adaptation of HG Wells' *War of the Worlds* (under the cheeky banner *Tales from the TARDIS*, although it had nothing to do with *Doctor Who* at all!) and a full-blooded adventure, illustrated by Dave Gibbons, called *Doctor Who and the Iron Legion*. It wouldn't be the last time readers would see this particular strip published...

» That's novel!

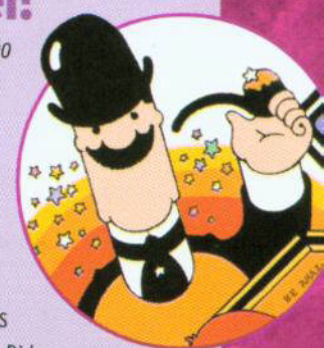
As well as the wondrous *Doctor Who* content in **DWM** 1, readers could 'have fun with the amazing Mr Bellamy' with an ad for liquorice novelties on the back cover. As well as learning how to perform tricks with Mr Bellamy's various sweets there were fascinating facts guaranteed to amaze their friends. Did you know, for instance, that gorillas can't swim? Poodles don't moult? And elephants can't jump? Good old Mr Bellamy, educating a generation of young fans. (Look, it was the 1970s, and frankly we were grateful for *anything* to read in the mag back then...)

» Only 465 to go!

The issue boasted a number of short features, including a look at the Daleks, an introduction to *The Story of Doctor Who* and a *Photo-File* biography of William Hartnell (to the memory of whom the issue was respectfully dedicated). The photos that illustrated the features had rarely, if ever, been published before and were a godsend to fans at the time. The mag also had 'A letter from the Doctor', welcoming readers to the *Weekly* and advising them to 'watch out for Issue 879 – it really was a beauty!'

Had the mag remained a weekly publication, Issue 879 would have been published in 1996. At the current rate, with **DWM** published every four weeks, Issue 879 won't be out until 2045. Bah.

But we promise it'll be well worth the wait...



Philip Madoc – a *Doctor Who* great.



DOCTOR ON CALL

It's Tuesday 26 May 2009. In Court Coleman Manor, a country hotel in Bridgend, Sarah Jane Smith is getting married. Yes, married! To Nigel Havers. As you do. This episode is called *The Wedding of Sarah Jane Smith*, so it was bound to happen. The wedding guests

include Sarah Jane's son Luke in a slightly-too-big-for-him suit, Luke's best mate Clyde Langer (in a suit, yes, but trainers too), and the Smiths' neighbour Rani Chandra (in a dress so dazzlingly pink that it can surely be seen from space), with her parents Gita and Haresh. Sarah Jane's robot dog, K9, is hiding under a table. It's for the best.

"There's something so weird about all of this," says Clyde. He's only saying what we're all thinking. "Don't spoil mum's day," retorts Luke.

In the absence of the Doctor, Luke is giving his mum away. "I need someone reliable," she tells him. "Plus, where would I send the invite? Metebelis Three?"

When *The Sarah Jane Adventures* began in 2007, writer and executive producer Russell T Davies said that there would be very little crossover between the CBBC spin-off and its better-known parent show, *Doctor Who*. But things have changed.

Sarah Jane and her gang are back for a brand new series of adventures! And this time, Bannerman Road is being paid a visit by a Time Lord... Words by Benjamin Cook

David Tennant will be regenerating into Matt Smith in a couple of months' time, and Russell himself has all but handed over *Doctor Who*'s reigns to Steven Moffat, and the showrunner's parting gift is a two-part *Sarah Jane* adventure, scripted by Gareth Roberts, pairing the erstwhile TARDIS traveller and esteemed journalist with the Time Lord's tenth incarnation, one final time. (You didn't really think he was busy on Metebelis Three, did you?) And this is no blink-and-you'll-miss-him cameo, it's a full appearance.

"Brilliant," says the director, Joss Agnew, as David completes his first scene, "and... cut!"

"We miss K9," points out the camera operator. "Shouldn't we see him in this shot?"

"K9 can stay under the table," says Joss. "Letting him out is asking for trouble."

Yes, this month, *The Sarah Jane Adventures* returns for a third, 12-part series, premiering on 15 October on BBC, and airing twice weekly, on Thursdays and Fridays. It's the most thrilling children's show anywhere on television. Although the team is waiting for official confirmation of the show's future, work has already begun on the next two series. "The scripts for next year are being written already," says the show's leading lady, Elisabeth Sladen. "Everyone's up and running with it. I could bang on forever about how grateful we are."

"I know everyone loves *Doctor Who*," says Daniel Anthony (Clyde), "and it's been around for years, but it's nice to have this spin-off, and it's wicked that we're looking to do more. I think we deserve it. Russell and Julie [Gardner, executive producer] deserve it. They

"We are so lucky, because David is a legend! Hopefully, it's going to do this show a lot of favours!"

Time for another trip around the universe? Sarah Jane steps inside the TARDIS once more...



work so hard, and this is their baby. It's like their baby is growing and maturing into an adult project."

"Look at that," marvels Joss, eyes fixed on the camera monitors. "The framing of that shot is perfect, with Lis and Nigel and David."

"That's the money shot, Joss," smiles David.

"Yes, that will be in the trailer."

But for reasons best left until transmission, the Doctor's last-ditch efforts to halt the wedding haven't gone entirely to plan. (Where would be the fun in that?) So, he teams up with Luke, Clyde and Rani. "It's such a privilege," says Anjali Mohindra (Rani). "We are so lucky, because David is a legend, really. Hopefully, it's going to do this show a lot of favours. There's so much to learn from David's energy playing the Doctor. He's great, and completely committed."

"When he's on set, he's so animated," agrees Tommy Knight (Luke). "He makes the scene more upbeat. Everybody raises their game. It's a faster pace. It's really, really brilliant to work with someone like that."

Were the young cast nervous on their first day with David? Anjali nods. "For the first scene we shot, actually one of the last in the episode, we had to pretend to be in awe, but we didn't have to act that at all. I'd



BBC and Dan Goldsmith

Doctor on call



The TARDIS lands in the attic! Luke, Clyde and Rani get to meet the famous Doctor in person at last...

"It's all to do with Sarah having a life of her own again. Gareth has written something beautiful."

never met David before, but neither had my character, luckily, so it's nice to have that actual, real kind of shyness on screen. Still, you have to try hard to contain it, and channel your shyness into the work."

"I was nervous on my first day, too," says Daniel, "because I thought it'd be all of us – me, Tommy, Anjli and David – but it was just me and David! I had like a private screening, almost, showing me what he can do. He's seriously amazing. It's wicked to be working with him. I learnt a lot. You can ask him anything. I was well starstruck."

Was Tommy starstruck, too? Less so. "I meet actors like David or Nigel and just think, oh, that's David. Not to slate David or Nigel, but I'm equally starstruck by the costume designer or the man who operates K9. I'm just as excited to work with people like them, because like, to me, they're just as good. I like to work with a whole lot of different people. That's what's so great about this show."

The crew is rushing against the clock today, because they have to shoot almost all of Tommy's stuff today. He has to revise tomorrow. He's in the middle of his GCSEs. Seven exams down, nine to go. "It's not ideal," explains his mum, Sandy, who's his chaperone on set until he turns 18, "but this is the only week that David was free to film this."

Has it been a tough balancing act? Tommy is typically laidback. "It's not really as much strain as a lot of people think," he assures DWM. "I keep a steady head. I know I should worry about my exams, but I don't at all. I'll revise the night before, but that's about as close as it gets. I get people coming up and going, 'How on Earth are you coping with everything?'

But I'm fine. I wake up in the morning and think, what have I got today – *Sarah Jane* or exams?" How have things moved on for Luke since Series Two? "He is a little bit cooler. Like, I'm getting a few more jokes in. My clothing is looking a little bit nicer. He's more modern, and less of a geek." Has that come from Tommy putting his foot down? "No, no, I think it's a natural development for the character." Your wedding suit is still too big for you, though. "They wanted it like that. A bit geeky. I wanted one like

Danny's – slimmer fitting."

"This year, we all develop," says Daniel. "It's not always Sarah Jane that saves the day. We've taken it upon ourselves to be as strong-willed as Sarah Jane." Does that put extra pressure on him, Tommy and Anjli, as they must be carrying more of the show? "There's always a pressure not working with Lis, but it's more of a challenge, and challenges are good. It makes it more special when we do work with each other again. I'm enjoying this series."

"They've moved on a lot," says Elisabeth. "I don't have to watch over the gang so much, because they're finding their feet, as actors and as the characters. I've got more freedom this series. It's not the 'oh, I'm a new mum', or 'there's a new person coming in', or 'I'm not sure what happens.' It's a much freer Sarah Jane. I'm like, 'Yes, go off and do your own thing. It's lovely to have you around,

but let me have a bit of a life.' She's a much more smiley Sarah Jane. She's not so – not uptight, but – concerned." Could this explain why she marrying a man who she's only just met? "But it's Nigel Havers!" Okay. Fair point. "Wouldn't you?"

When DWM asks her what Nigel is like to work with, Elisabeth says, "He's a giver, actually. He's a very generous actor. He's incredibly easy to work with. We have lots to talk and laugh about. It's a generation thing." What can she tell us about his character? "It's all to do with Sarah having a life of her own again. This is a different side of her life, really. Some of it's quite sad. I can't read these scripts too often, because they absolutely make me cry. If I do that too much, there won't be any emotion left for on set. Gareth Roberts has written something beautiful."



The Doctor comes into Sarah Jane Smith's world once more...



Of course, David and Nigel aren't the only special men in Elisabeth's life this series. Her real-life husband, Brian Miller, plays "the caretaker of an amusement park." So far, so *Scooby-Doo*. Did working with Mr Miller again after all these years feel odd? "No," she says, "because I started out working with Brian. That was my first ever job. I was an assistant stage manager at Liverpool Playhouse, and he was playing Malvolio in *Twelfth Night*. We continued working together for about three years [in weekly repertory work, travelling around various locations in England] – and then we went onto Scarborough, in an Alan Ayckbourn play, and did a season there. Later, in London, we did a play at Granada together called *Send in the Girls*. The director didn't know that we were married when he cast us. You're right, though, we haven't worked together for a while, but there's a shorthand between us when we do – although no more than in real life." What does their

daughter, Sadie, make of them appearing on screen together? "She's so pleased. It's really nice."

Not all of Sarah Jane's co-stars are as easy to work with. Back on set at Court Coleman, K9 is causing problems. "David, we're going to start K9 here," says Simon Morris, the First Assistant Director, "purely because of logistics. It gives him less floor space to cover."

"So less chance that anything will go wrong?" asks David.

"Exactly," says Simon. "Mat, do you want to do a quick test now?" K9 operator Mat Irvine leaps to attention. Unfortunately, in doing so, he trips over K9's tail, which snaps off. No-one panics. Why is no-one panicking? The crew is used to K9's bits dropping off. "Have we had another intrusion?" sighs Simon. "It's the dog's probe. It's always getting damaged. Can someone fix it, please?"

The crew takes five. Outside in the sunshine, Daniel and Tommy play 'shoe golf'. The objective appears to be kicking the air so hard that your shoe flies off your foot, landing as near as possible to a so-called hole. "Where's the hole?" enquires David.

"You've got to improvise," explains Daniel, helpfully.

"Yeah, blame K9," hollers Tommy, as his shoe flies a good ten feet skyward, before crashing down to Earth, narrowly missing a parked car.

"It's nice to have K9 here," Daniel tells DWM later, "but he does hold things up. When we did the Red Nose Day scene for Comic Relief, K9 was there, and Ronnie Corbett as well, and K9 broke for like half an hour. He showed us all up in front of Ronnie! Oh, but apart from that, he's pretty cool. He's a lovely little

thing." And Ronnie Corbett? "Yeah, him too. He was nice. He's well small. I'm like 5'5", but Ronnie is about 5'2", so it felt nice standing next to him. I felt like a giant."



he next day, cast and crew are back at Court Coleman – minus Tommy, who's been replaced by a lookalike double, shot only from behind. Today, the cast will mostly be running about. "Allons-y!" declares the Doctor, leaping out of shot.

In the first story of the season, Luke and Rani must join forces with a Judoon officer.



"Man, that's super fast," says the camera operator. "Can you slow down a bit, David?"

The Trickster is on set, too. "Show us your teeth," says Joss. "Hmm. Grim. Fantastic! The kids will love that."

"The Trickster is kind of adorable, isn't he?" laughs Anjli. "All he wants is to be loved. Don't you reckon?" In a word: no. Does she have a favourite monster from this series? "I loved the Judoon [in series opener *Prisoner of the Judoon*], but I actually cannot wait for Episodes 9 and 10

MINA ANWAR (Gita) & ACE BHATTI (Haresh)

Hello, Mina and Ace. How have you found working with David Tennant?

MA: "Well, I don't know if it's weird for him. I would imagine that it's slightly bizarre, because he finished work on *Doctor Who* last week, had his leaving party... and now he's back at work already. Each moment is like one of his last playing the Doctor, so I did wonder whether he'd be slightly subdued. But I think he's brilliant. He is fantastically wonderful to watch."

AB: "He brings a great energy to it. I like that."

MA: "He knows this genre, because he's been doing it for four years. We've just been doing a scene where he's blown back by a tremendous gust of wind, and you see the amount of effort he's putting into it. He's completely going for it, like everything's real."

AB: "I've got two children, and they're very honest about my performance and this show. If you don't give a good performance, children won't be polite. They're the toughest audience, because they're the most honest. If you don't give it 110%, it won't work."

MA: "Especially when you're seeing aliens. In the first two episodes of this series [*Prisoner of the Judoon*], Gita and Haresh come face-to-face with aliens for the first time. That was brilliant. Gita and Haresh never normally venture into that world; it's always Sarah Jane and everybody else, and we just go, 'Where have you been?' We get fobbed off with lies. Well, not this time. How do two ordinary people react to seeing these strange rhinoceros-type aliens? I love doing science-fiction things, like meeting aliens or being in a trance. Last year, I was hypnotised by Russ Abbot [who played *Martin Trueman* in *Secrets of the Stars* – Ed], and it was the highlight of my career! You feel really stupid, but you have to go for it."

You play husband and wife in *Sarah Jane*, but how well do you get on in real life?

MA: "We've known each other for quite a long time, actually – on and off for about 20 years. We've met at lots of auditions. For me, it's like working with your brother."

Ace – what was your first impression of this lovely lady?

AB: "She was quite clean. [Laughs] Well turned-out. Spoke nicely..."

MA: "For a northerner!"

AB: "Well, she actually spoke to me. I don't often get that with women."

MA: "Our parents are from the same area in Pakistan, so we bonded over that – and realised that we might actually be related!"

AB: "Yeah. But we're not."

MA: "No, but we're the same age. I had to snog you once, do you remember? It was an audition for an advert."

AB: "Yes, what was it for?"

MA: "Ace doesn't remember half his career."

AB: "Because it's so bad. [Laughing] I sort of zone out, and try to forget stuff that I've done."

MA: "You'd got the advert already, and then all these girls came in to try out for the love interest. Some people never got to the kissing stage, because they were rubbish at the dialogue –"

AB: "Or they knew that they'd be kissing me and refused to come in!"

MA: "We've only ever done play readings or auditions. Apart from *Sarah Jane*, we haven't worked together."

Now, there seems to be a welcoming atmosphere on *Sarah Jane*...

AB: "Why, is it bad on other shows?"

Terrible, yeah. The *Doctor Who* lot all despise each other. [Ben is definitely joking – Ed]

AB: "[Laughing] I've heard that. [Ace is definitely joking too – Ed] Seriously, you've just got to get on with it. The thing with television is, there's a lot of waiting around. I'd say about 70% of it, so you have to get on with the people or you'd go mad. I think it's bad form to come on with a negative attitude."

MA: "Also, the nature of this kind of show, it is larger than life... Like, earlier today [filming with the Trickster], we were in a room with a man who has no nose and no eyes –"

AB: "And that's just the director."

MA: "Boom-boom! I thank you. What I mean is, everything's kind of heightened, so nobody's sitting there contemplating their navel, because it's not that kind of a programme. Everyone pulls their weight. You don't see people getting frustrated at anyone else's lack of concentration or input. You can trust and rely on each other."

AB: "I've enjoyed it more this series, partly because they've employed me again, but also because I'm more relaxed this time. And it's funnier. There are more comedy moments this year."

MA: "Last year, they weren't writing for us necessarily, because we hadn't been cast when the scripts were written. For example, they didn't know that they were going to get a northern family. Anjili [Mohindra] and Ace are from Nottingham, and I'm from up north [she was born in Lancashire], but they could have got a completely London-based family, and I think the writing would have been different. This series, we're kind of... expanding."

Do you ever read the script and think, I really don't want to do this...? For instance, last year, in *The Mark of the Berserker*, Ace had to do press-ups on Sarah Jane's driveway...

AB: "Oh mate, don't go there! [Laughs] I went to

the gym beforehand, purely because I didn't want to embarrass myself in front of the crew by doing, like, ten press-ups, then collapsing. But I managed more than ten. It was an achievement for me. I don't know how anybody else feels about it. I took the pain, and carried on – and the crew, I think, was impressed."

MA: "I wasn't. I was turned off."

AB: "You weren't even there!"

MA: "No, but if I had have been, I would have left."



PAUL MARC DAVIS (The Trickster)

Hello, Paul. You look uncomfortable.

"It's quite horrendous in this costume. I can't breathe through my nose, which means that I have to breathe through my mouth, which means that I'm having to drink loads of water because my mouth gets so dry, which means that I'm constantly having to pee. It's not ideal. The worst thing of all is, because of the way I look, it's hard to have conversations with people."

Yes. I can't see your eyes, so don't quite know where to look.

"Exactly. It puts people off. One of the nicest things about being on set is the people that you meet, hanging out between scenes, and it's slightly lonely when you're dressed like this. Each series I've done, everyone has been so welcoming and kind, and I've been taken care of, but you can see that it's a strain for people to talk to me when I've got no eyes! No nose! No face!"

How long does it take to be made up as the Trickster?

"It takes about half an hour to put it all on, then half an hour to kind of poke and push and prod... but getting it off is no problem at all. I've taken to ripping it off the moment that the director says, 'Okay, that's a wrap.' My nails go in, and I tear it off, and then I feel human again."

Are the shark-like teeth a full set of dentures?

"Yes, it's a whole thing. There's a great company called Fangs, which they send me to. They make teeth for lots of the film industry – pretty much any major film that's using custom-made dentures. They take a cast of your teeth. When you get the dentures, they clip on perfectly. They're remarkably comfortable. Although, on occasion, I have bitten my own lip – and actually gone quite deep."

Aren't you tempted to take any of the costume home with you? You could scare your neighbours.

"Trust me, my neighbours are scared enough by me already. In the first series [*the Trickster debuted in 2007's Whatever Happened to Sarah Jane? – Ed*], I kept three or four of the face prosthetics. In fact, each morning, they'd come in with a mould of my head, to keep the face prosthetic in shape before I put it on, so I ended up with a big bag of moulded heads, too. I was determined to do something creative with them."

Did you?

"Nah. They're still sat in my basement."

You have a bag of heads in your basement?

"Yeah! [Laughing] What can I do with them? It's hard to come up with anything that isn't blatantly narcissistic. Spraying them gold? Putting them in a row on the wall, like flying ducks? Maybe if I made little feathers to go in the ears..."

Do you remember the first time you saw yourself fully made-up as the Trickster?

"I asked three or four times, 'Er, this is a kids' show, right?' I couldn't get my head around it, because I looked so hideous and frightening. The stuff of nightmares. Inhuman. The look of death. He's horrific."

Have you ever worried about being too scary for kids?

"Well... if I'm brought back in Series Four, I'll wear stilettos. That'll help soften the image. [Laughs] Children will tell you soon enough if something is too scary

for them. They'll scream and disappear behind the sofa; they're not going to sit there, eyes wide, and allow themselves to be petrified. Usually, it's the anticipation of that fear that they enjoy. There are things that frightened me as a kid – I saw lots of video nasties when I was four, five years old, because my next-door neighbour was the first in the road with a video recorder. We saw things like *Alien* and *An American Werewolf in London*, but the film that messed my head up the most was a Disney film called *The Watcher in the Woods*, which has one little moment where a girl walks towards this big, big mirror in this grand hallway, and she sees a reflection of herself with a blindfold on, saying 'Help me! Help me!' Now, that properly messed me up. Big time. A Disney film! It gave me a fear of mirrors for six years afterwards. But any other kid might have been fine. We're all different."



On set today, you seemed to enjoy your Doctor/villain confrontation. A dream come true, surely...?

"It's actually my second episode with David Tennant [*Paul played the Chieftain of the Futurekind in 2007 Doctor Who episode Utopia – Ed*], although I had quite a bit of make-up on then, too. It's always nice to find out which actors you'll be sparring with. I only found out yesterday that it's Nigel Havers playing Peter, because he wasn't there at the readthrough. They give you so much freedom with the role. I've tried to move the Trickster on a little bit each time. In the second series, I made him just a little bit pervy! I wanted him to have a pervy edge. And this time around, you see a spiteful, sycophantic quality. He's always been very, very inhuman, but now we see his, like, human side. You can see that he really respects the Doctor. He reveres him. There's a little bit of, 'Wow, it's really you! This superstar Doctor!' No matter how otherworldly a character is, the more human you can make him, and the more of yourself that you can put into him, the more interesting he's going to be."

Do you think the Trickster will return – in either Doctor Who or The Sarah Jane Adventures?

"He has been mentioned in *Doctor Who*, hasn't he? [*The Time Beetle in 2008 episode Turn Left was described as part of 'the Trickster's Brigade' – Ed*] David Tennant being in these *Sarah Jane* episodes stamps a specific link between the two series, with my character. I was quite surprised when they asked me back for a second time [*The Temptation of Sarah Jane Smith*], let alone a third. The Trickster keeps dying, but they keep on bringing him back. It looks like I've become an intrinsic part of this show, and I couldn't be happier about that!"

◀ [*Mona Lisa's Revenge*], in which we're working with Suranne Jones. She's not a monster, but she's playing the Mona Lisa. The actual Mona Lisa! She's not the Mona Lisa that you'd expect, though. She's hilarious."

Who, then, would be Daniel's ideal guest star? "Anyone in the entire world?" Well, anyone living. "Has it got to be logical?" Let's pretend that money is no object. "I would have said David Tennant, but obviously he's in it now, so I'd quite like to have, well, my idol... I doubt he'd ever do it, but I love Will Smith. I think Will Smith would be wicked in *The Sarah Jane Adventures*. But I'm kind of happy with

whoever comes in. We're a tightknit team, but we always welcome people with open arms."

"There's a good, strong friendship between me, Danny and Tommy," agrees Anjali, "and that's strengthened this year – a sense of team-ship between the three of us, as well as Lis. It's nice. The chemistry

between us has started creeping into the scripts. It's getting a bit scary, because you don't realise that other people notice things like that." Anjali joined the show in Series Two, replacing Yasmin Paige who played Maria. "The writers have built... not a completely fresh Rani, but they've developed her. My lines are a

"There's a strong friendship that's strengthened this year. A sense of team-ship between all four of us."



The Doctor and Luke face danger together...

lot more flavoured. Rani is a lot more bolshy this year, I think. She's not as dumbfounded every time she sees something a bit alien."

So, the difficult third series? Hardly! At a time when children's TV is taking a battering, with some terrestrial channels not even bothering, isn't it good to see *The Sarah Jane Adventures* as a genuine beacon of hope? Well, at least two days a week. How would the leading lady like to see the show develop over the next couple of years? "Do you know, my character has come on so far in three series," considers Elisabeth, "so where *could* we take her next? You've got to move her on. There must be another titbit, mustn't there? There must be another dish on the menu. But I'm absolutely stumped. I suppose she could go into space. That is an option. But I love Sarah Jane's house, and the attic is a great set, so maybe not. The writers will have to come up with something brilliant. Of course, they've done it before, so I've every confidence that they'll do it all over again..."

The Sarah Jane Adventures continues on Thursdays and Fridays at 4:35pm on BBC One.



The Mighty 200!

PART TWO!

Last issue, we revealed *The Caves of Androzani* as your favourite story of all time. But what about your favourite Doctor and companion? And, perhaps most importantly, who have you chosen as *Doctor Who*'s greatest ever contributor...?

Poll compiler: **Peter Griffiths** Greatest Contribution commentary: **Ian Farrington**

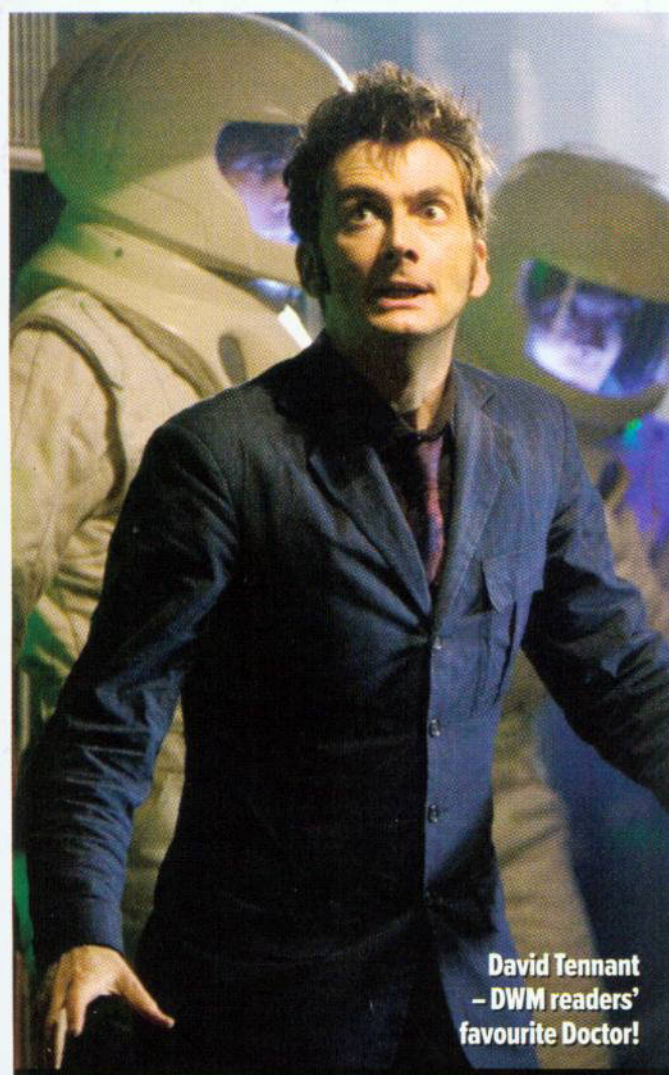
The second part of our *Mighty 200* survey from DWM 407 asked you three further questions. Unlike the main survey, which asked you to assign marks out of ten for every TV story, the other questions asked you to nominate your favourites. We asked you to name your top three Doctors, your top three companions and your top three candidates who you felt most deserved the accolade 'Greatest Contribution to *Doctor Who*' over the past five decades.

As we pointed out last issue, we received a staggering 6,700 responses to our survey, making it the biggest poll ever conducted by DWM in the whole of our 30-year history. Although not all of you filled in these final sections, the vast majority of you were willing to play along with our little parlour game. After all, the success of *Doctor Who* over the last 46 years has been down to hundreds, if not thousands, of talented individuals. We doff our cap to each and every one of them – not just the Doctors, companions, writers, directors and producers listed over the next few pages.

Our system of scoring was simple. We awarded three points for a 'first place', two for a 'second place' and one for a 'third place'. The percentages listed reflect the percentage of the overall points won by each nominee in each category. Mathematically-minded readers will note, therefore, that with six points available from each voter, it would be impossible for any one person to amass more than 50% of the total votes in any given category.

Okay – enough of the explanations! Let's begin the results...

Favourite Doctor



David Tennant
– DWM readers'
favourite Doctor!

How does *anyone* go about choosing their favourite Doctor? As is always the case whenever DWM asks this question, we lost count of the number of forms that refused to answer at all, often with the comment 'Splendid fellows, all of them' (it's traditional) scribbled on instead of an answer.

And even among those of you who *did* express an opinion, there are often howls of anguish about how unfair it all is. We know, we're evil. It's actually been three whole years since we last asked you to vote on this question, and just as in 2006, the race went all the way to the wire, with Tom Baker and David Tennant fighting it out for the very top spot.

With the Under 18s, as you might perhaps expect, the choice was more clear cut – with David taking 37% to Tom's 17%, with Christopher Eccleston on 11% in third place. The 18-35s were more torn, with David eventually taking 23% to Tom's 22%. Sylvester McCoy finds his best support with this age group, where he vaults ahead of William Hartnell and Christopher Eccleston. The 36-and-overs, meanwhile had Tom Baker ahead of David, 28% to 23%.

DWM managed to catch up with David Tennant on the set of his new movie, *St Trinians II: The Legend of Fritton's Gold*, in which he plays the villainous Pomfrey, to present him with his award...

1	David Tennant (Tenth Doctor)	25.64%
2	Tom Baker (Fourth Doctor)	24.73%
3	Patrick Troughton (Second Doctor)	11.39%
4	Peter Davison (Fifth Doctor)	9.84%
5	Jon Pertwee (Third Doctor)	9.66%
6	Christopher Eccleston (Ninth Doctor)	5.71%
7	William Hartnell (First Doctor)	4.69%
8	Sylvester McCoy (Seventh Doctor)	3.88%
9	Colin Baker (Sixth Doctor)	2.87%
10	Paul McGann (Eighth Doctor)	1.60%

DAVID TENNANT SAYS:

"I am very, very proud of this. I have had the most fantastic four years ever and to be walking away from Doctor Who clutching this award in my clammy hands will always mean a great deal to me. Thank you to everyone who voted."



Photo: Nick Wall

Favourite Companion

1	Elisabeth Sladen (Sarah Jane Smith)	22.51%
2	Catherine Tate (Donna Noble)	15.02%
3	Billie Piper (Rose Tyler)	10.95%
4	Frazer Hines (Jamie McCrimmon)	5.65%
5	Freema Agyeman (Martha Jones)	4.93%
6	Sophie Aldred (Ace)	4.70%
7	Louise Jameson (Leela)	4.13%
8	Katy Manning (Jo Grant)	3.97%
9	Lalla Ward (Romana II)	3.73%
10	Janet Fielding (Tegan Jovanka)	2.55%
	Others	21.86%

ELISABETH SLADEN SAYS:

"No way?! You are joking! I am totally beyond chuffed. That's just amazing, that was not to be expected! I am so thrilled and honoured. Well, doesn't that say something for the programme? Thank you to everyone who voted for this. I'm overjoyed!"

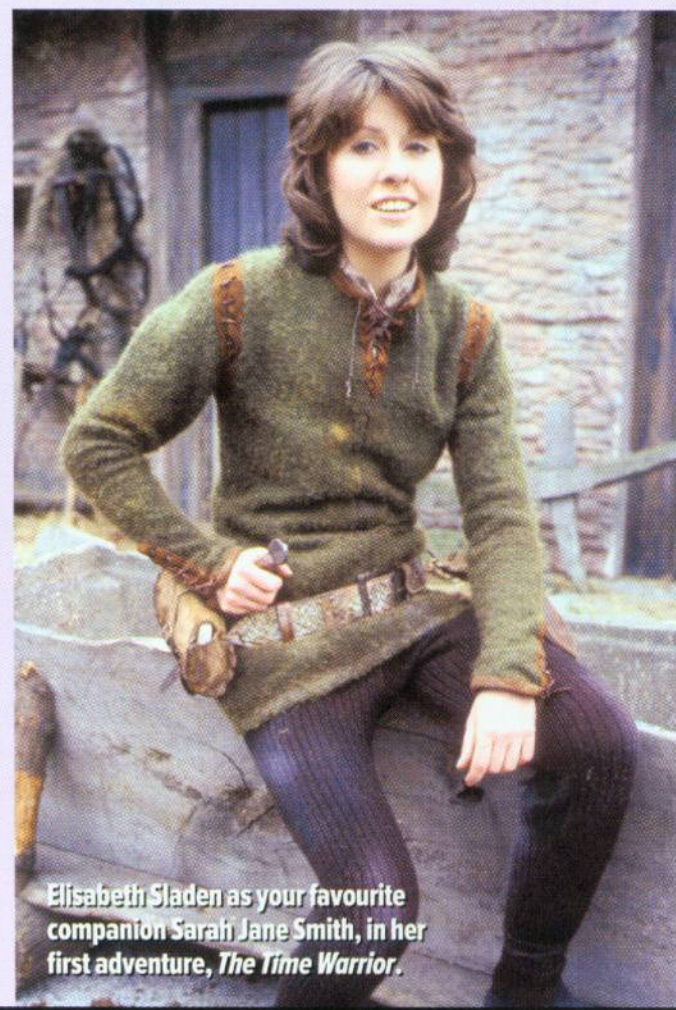


Photo: Dan Goldsmith

Hhe vote for Favourite Companion is also always a tough choice for many of you, but this time the award went to the longest-serving companion of all – Elisabeth Sladen, who has played Sarah Jane Smith since 1973's *The Time Warrior*, and who will once again come face to face with the Doctor in her own series later this month.

Sarah Jane took a commanding lead over all of her rivals, and as soon as we started to count the votes, it never looked likely that anyone else would catch up. Of the more recent companions, Catherine Tate's Donna Noble is a clear favourite, with around 37% more votes than Billie Piper's third-placed Rose Tyler.

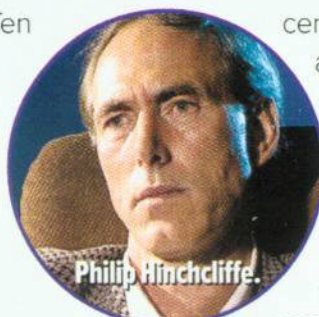
When we split the result into our different age groups, both the 18-35s and the 36-and-overs put Sarah Jane Smith into a comfortable lead, with the second and third places the same as the overall result as well. The Under-18s were more torn, however, with Donna and Rose splitting the vote on 19% each, and Sarah Jane on 13%, ahead of Martha on 8%.



Elisabeth Sladen as your favourite companion Sarah Jane Smith, in her first adventure, *The Time Warrior*.

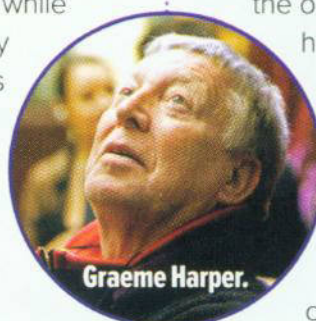
Greatest Contribution

Just missing out on the Top Ten Greatest Contributors are many illustrious names – not least **Steven Moffat** at Number 12, writer of six peerless episodes of recent *Doctor Who*. He, of course, takes over the big job from 2010, and finds himself sandwiched on our list between two of his predecessors from the 1970s, **Barry Letts** (Number 13) and **Philip Hinchcliffe** (Number 11). Aside from Moffat, the rest of the 11-20 positions are taken by people who worked on *Doctor Who* in the twentieth



Philip Hinchcliffe.

century. Our admiration for *Doctor Who*'s actors is borne out by the placings of **Patrick Troughton** (the Second Doctor) at Number 14, and **Nicholas Courtney** (the Brigadier) at Number 16, while the series' theme tune clearly rides high in our affections. Its writer, **Ron Grainer** (Number 20), and original arranger, **Delia Derbyshire** (Number 17), both drew a large number of votes. The popularity of Dalek stories, meanwhile, is reflected by the support given to original script



Graeme Harper.

editor **David Whitaker** (Number 15), who wrote some of their very best serials, and **Raymond P Cusick** (Number 19), the designer of one of pop culture's most recognisable creations. Finally, as the only member of the production team to have contributed significantly to *Doctor Who* both this century and last, director **Graeme Harper** (Number 18) holds a unique position in our twenty greatest contributors. So which talented and influential figures feature inside your Top Ten? The countdown begins over the page...

10 John Nathan-Turner

Doctor Who producer, 1980-1989



When *Doctor Who* was rested in 1989, its incumbent producer, John Nathan-Turner, had been in charge for 170 episodes. This was nearly a quarter of the total made up to that point – clearly a remarkable achievement. Along the way, he'd cast numerous lead actors (including, uniquely, three Doctors), shepherded the show through an especially turbulent period, and produced some of the most brilliant *Doctor Who* ever seen.

Nathan-Turner took the wheel in 1980 and the sea change was immediate. This was a more serious *Doctor*

Who full of fascinating science, escapades in E-Space and gritty gun battles. The adventures were sometimes mean and moody, sometimes frothy and fun – *Doctor Who* of the 1980s saw eclectic lurches from the cruel death of a companion to the camp of Ken Dodd, brave choices guided by Nathan-Turner's willingness to experiment. And lest we forget, he produced **DWM** readers' favourite story of all time, *The Caves of Androzani*.

It was an era where the show was bumped around the schedules, had its episode counts cut, lost a whole season late in the day, and was axed twice – it took a true champion of *Doctor Who* to drive the show through those years. And what a ride it was.

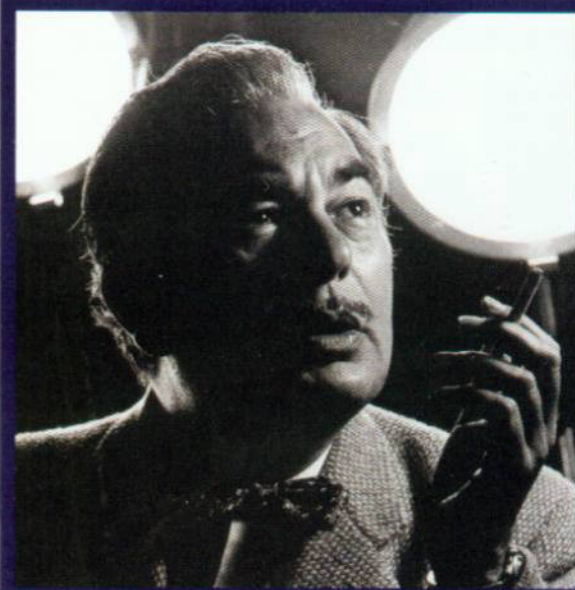
8 Sydney Newman

Doctor Who creator and BBC head of drama, 1963

A Canadian who joined the BBC in 1962 as head of drama, Sydney Newman was the man tasked with the creation of a new Saturday-teatime adventure series. The world would never be the same again.

Overseeing a team of writers and executives, he approved their best ideas, vetoed the more off-kilter concepts, initiated story lines, developed the notion of the TARDIS, and insisted on the inclusion of a young female character (thereby inventing the standard *Doctor Who* companion). Recalled by colleagues as an ideas man *par excellence*, he came up with the show's title and personally evolved the central character from an eccentric human to a mysterious alien – essentially creating the Doctor. This last move, of course, also gave the show a shot at longevity. Later, it became an in-built device that allowed the recasting of the lead actor. The debt *Doctor Who* owes Newman is simply staggering.

He chose his former colleague Verity Lambert as producer, was



brave enough to give her creative freedom, and we are still enjoying the fruits of those heady days. For nearly five decades now, *Doctor Who* has successfully followed the blueprint drawn up in 1963 under Newman's judicial eye. He was an extraordinary architect, choosing exactly the right building blocks of *Doctor Who* and constructing television gold.

9 David Tennant

The Tenth Doctor, 2005-2010

In 2005, when David Tennant was cast as the Tenth Doctor, he was an actor on the up after attention-grabbing roles in TV dramas *Blackpool* and *Casanova* – and thanks to his captivating performance in *Doctor Who*, he was soon heading for the stratosphere.

Now a *bona fide* national treasure, Tennant is a genuinely charming presence both in and out of character. His Doctor has been a fuzzy ball of energy, combining utter devotion to his friends with a harsh edge for his enemies.

And what journeys David has taken us on – from Shakespeare's Globe to the Shadow Proclamation, from the edge of a black hole to a parallel world. We cried with him as we remembered the Doctor's tragic past, laughed as he invited us on madcap adventures. And the fact that Tennant is a bit of a looker has come in handy too: watch how he sparkles alongside *Doctor Who*'s many brilliant female characters – Rose, Madame de Pompadour, Sarah Jane, Martha, Astrid, Jenny, Donna, River Song, Lady Christina and others.

You only need to look at proliferation of David Tennant's image and name in the national consciousness to see what a positive impact he's had on our cultural landscape.

And isn't it just wonderful that it's because he was fantastic in *Doctor Who*?



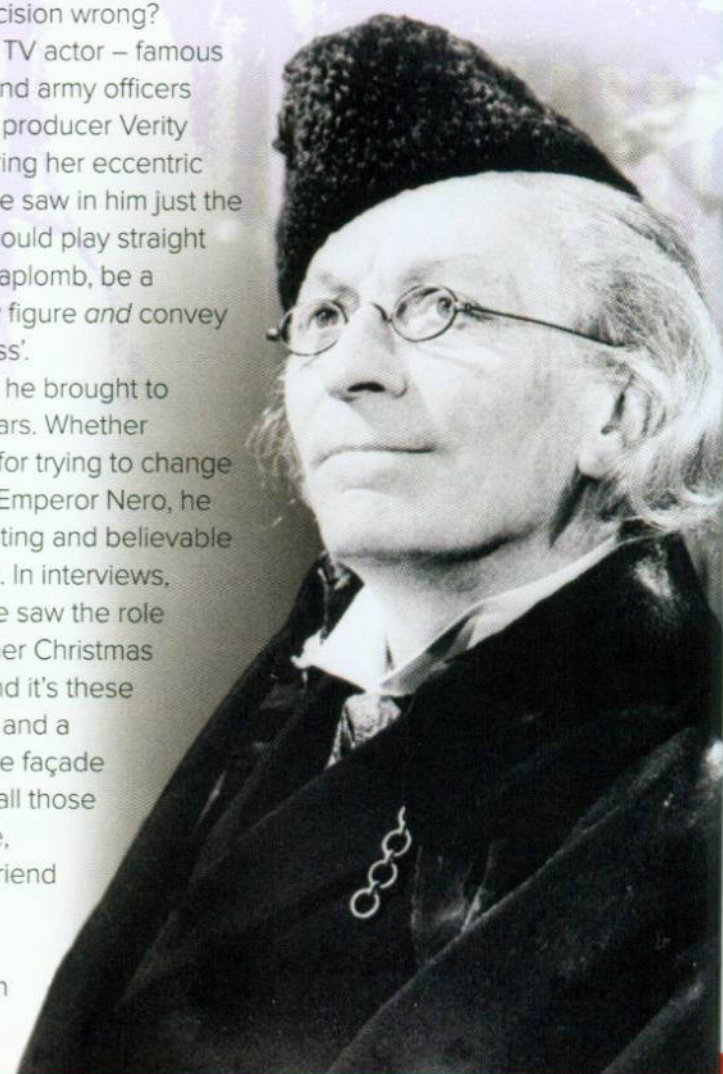
7 William Hartnell

The First Doctor, 1963-1966

Consider how *Doctor Who* would have been with someone other than William Hartnell cast as the First Doctor. Would we really still be talking about it 46 years later if the original production team had got *that* decision wrong?

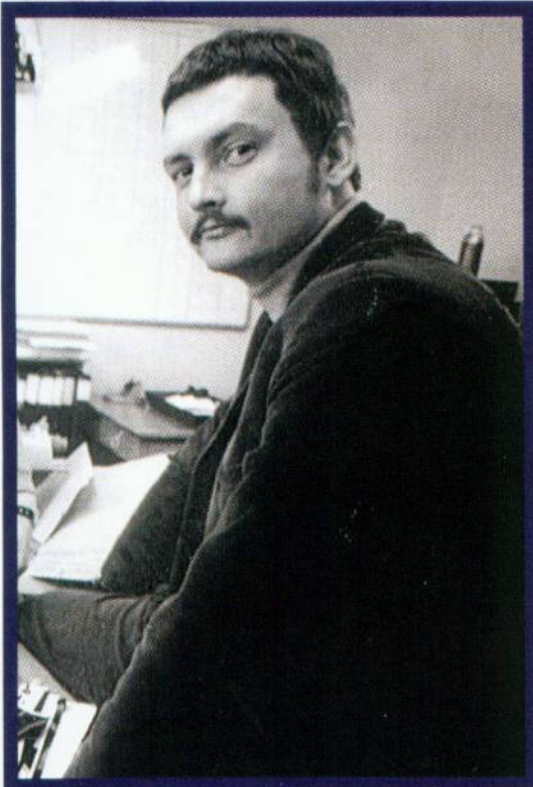
A successful film and TV actor – famous for playing tough guys and army officers – Hartnell was 55 when producer Verity Lambert asked him to bring her eccentric lead character to life. She saw in him just the right combinations. He could play straight and comedy with equal aplomb, be a reassuring grandfatherly figure *and* convey a dangerous 'strangeness'.

And what a character he brought to life, for three magical years. Whether condemning his friends for trying to change history, or poking fun at Emperor Nero, he made the Doctor interesting and believable – and always an enigma. In interviews, Hartnell talked of how he saw the role as a cross between Father Christmas and the Wizard of Oz, and it's these connotations of mystery and a deeper secret behind the façade that shine through. Like all those that followed in his wake, Hartnell's Doctor is our friend and we trust him – but there's something else going on in the twinkle in his eye.



6 Terrance Dicks

Doctor Who script editor and writer, 1969-1983



In the early 1970s *Doctor Who* was full of action adventure, social commentary, mythic connotations and, most of all, brilliant storytelling. As its script editor, Terrance Dicks was one of its driving forces.

In perfect collaboration with his friend and producer Barry Letts, he employed some of the programme's most celebrated writers and forged a large amount of what is now considered essential *Doctor Who* mythology. Dicks also wrote a number of scripts himself as a freelancer. These included such tent-pole stories as Patrick Troughton's

swansong, Tom Baker's début and the twentieth-anniversary Special – other editors clearly called on Dicks when it mattered. His scripts (both written and edited) are punchy and immediate, easy to follow and a joy to be caught up in. Whether it's British soldiers in the trenches or vampires on an alien world, Dicks brings characters and stories alive with skilful simplicity.

Arguably, he has contributed as much again away from the television series. Before home videos, Target Books' *Doctor Who* novelisations were an *aide-memoire* of old episodes, and as well as writing 63 titles he was the unofficial commissioning editor. Add in stage plays, audio dramas and more than a dozen original novels, and his *Doctor Who* CV begins to strain under the sheer weight of achievement.

5 Terry Nation

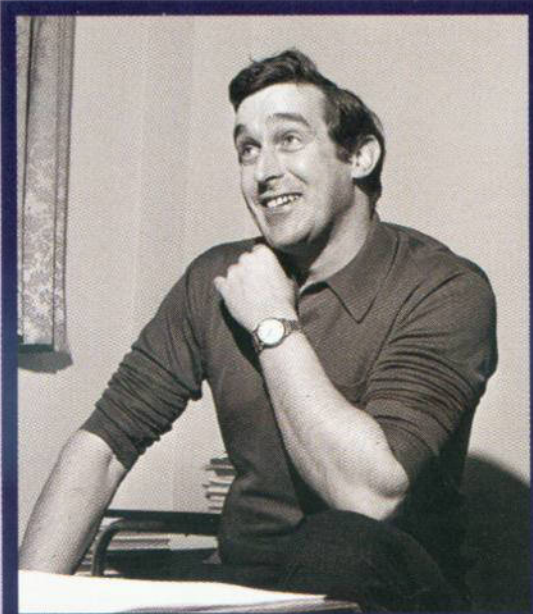
Doctor Who writer, 1963-1979 and Dalek creator

In many ways, with the hindsight of all these years, Terry Nation seems like an odd choice to write for a new kids' adventure show. But more than any writer, he put *Doctor Who* firmly on Britain's cultural map.

He'd cut his teeth in comedy – most famously as a gag writer for Tony Hancock – but had recently written for sci-fi anthology series *Out of This World*. When commissioned to write the first future-set serial of *Doctor Who*, he faced a problem: the show's founding father, Sydney Newman, didn't want any bug-eyed monsters. Nation and producer Verity Lambert wisely ignored the edict and the Daleks, the show's first non-humanoid characters, were born. Their popularity was so immediate that viewing figures rose from 6.9 million to 10.4 million during their début serial. *Doctor Who* had hit the big time.

Nation specified that his creations should glide across the floor, knowing just how unnerving

that would be, and slyly equated them with the Nazis, giving them a chilling resonance. For 16 years, Terry Nation treated us to adventures of rebels and radiation, Daleks in Whitehall and chases across the cosmos. His impact on *Doctor Who* – and TV in general – is almost beyond reckoning. Whilst he wrote other serials, as well as creating some seminal TV shows, it is the Daleks who will live forever.



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4 Tom Baker

The Fourth Doctor, 1974-1981

There are different ways a lead actor can shine – skilful acting, a charming persona, an air of mystery, remarkable looks. But Tom Baker is unique. Encapsulating all these traits and so, so much more, he is a true *Doctor Who* giant.

His literally towering performance as the Fourth Doctor began in 1974 when, as a relatively obscure actor, he was chosen by producer Barry Letts to take on what was already a very successful role. It was a precarious time for *Doctor Who*. Many regular faces, both in front of and

behind the camera, had left – could this bizarre Scouser steal the affections of a generation from his predecessor, Jon Pertwee?

Well, for 172 episodes until leaving the show in 1981, he commanded a part like no actor before or since.

As peculiar out of character as he was in it, Baker was one of the

1970s' defining celebrities, wowing viewers and baffling journalists in equal measure. On-screen he created magic, using a supreme control of his booming voice to perfection, while behind the scenes he was a fierce guardian of *Doctor Who*'s ethos.

It's no surprise that, unlike many other Doctors, Tom Baker has often been reluctant to return to the role. Catching lightning in a bottle is hard enough once.



3 Robert Holmes

Doctor Who script editor and writer, 1968-1986

Robert Holmes dominated the business end of *DWM*'s *Mighty 200* survey. He was the writer or script editor (occasionally both) of five of the top nine stories; eight of the Top 20; 12 of the Top 40. But stark statistics can't begin to sum up why he is so admired.

A TV writer of supreme skill, Robert Holmes' contribution to *Doctor Who* is immense. His first five serials for the show introduced a new Doctor, two companions, the Autons, the Master and the Sontarans – then, in 1974, he took over as script editor. For three and a half extraordinary seasons, he was responsible for one of the show's most brilliant eras, occasionally contributing scripts and often heavily rewriting others. After leaving the post, he wrote a further five stories, including the *DWM*-poll-winning *The Caves of Androzani*.

Holmes' brand of *Doctor Who* was playfully postmodern and successfully populist. He enjoyed rounded characters, exciting storytelling, a subtle mixture of comedy and drama, pastiches of movie and literary genres, and scaring the audience. His scripts were always multi-layered – gags for both kids and grown-ups, for example – but never convoluted or pretentious. In short, Holmes was so influential on the programme that to talk of his 'brand' of *Doctor Who* is to simply talk about *Doctor Who* at its very best.



Our top two legends scored almost as many votes between them as everyone else put together – but there was barely any daylight between the number of nominations both received. So... who are they? Turn the page to find out...

2 Verity Lambert

Doctor Who producer, 1963-1965

At crucial points in *Doctor Who*'s history, precisely the right person has tended to come along – an actor or writer or producer who's able to capitalise on the show's strengths and kick it on another gear. But each and every one of them was standing on the shoulders of the programme's first giant, Verity Lambert.

When she was appointed *Doctor Who*'s first showrunner – in June 1963, at the still-bewildering age of 27 – a young female producer at the BBC was unique. Yet she seized the opportunity to create something beyond special. The foundations that Verity built are still supporting *Doctor Who* to this day: an anthology series that gives us new worlds, new characters, new stories

at a thrilling rate... A dedication to intelligent storytelling, produced for children but never talking down to them... A willingness to experiment and challenge both the audience and the behind-the-scenes resources. She also chose the actor who would originate the show's title role – William Hartnell, one of the smartest pieces of casting you're ever likely to see. For all these things and more, we have to thank the insightful and talented Verity Lambert.

She oversaw the first two years of *Doctor Who*, giving us Sensorites and space museums, Marco Polo and the Meddling Monk, screaming jungles and forests of fear. And in just the fifth episode, when the show was a relatively minor part of planet Pop



Culture, Verity gave us the Daleks – despite her BBC superiors thinking them silly.

After leaving the programme, Lambert worked on some of British

television's most popular and important dramas – a superlative career. Yet, when she passed away in 2007, it was *Doctor Who* that headlined her obituaries.

1 Russell T Davies

Doctor Who writer and executive producer 2005-2010

I today's Saturday-evenings TV schedules are filled with bright, bold dramas and light-entertainment shows aimed at all ages – *Merlin*, *Strictly Come Dancing*, *Robin Hood*, *Saturday Night Takeaway*, *Primeval*, *The X Factor* and many others. Each and every one has prospered in

the wake of Saturday night's greatest hit, *Doctor Who*. And that show's success is largely down to the vision and commitment of executive producer Russell T Davies.

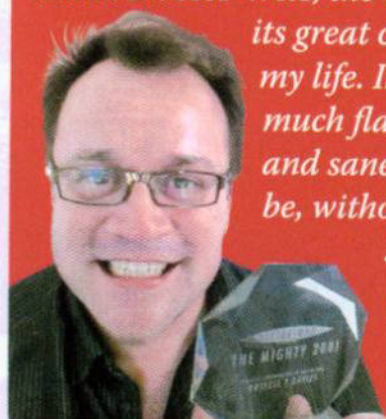
Now that *Doctor Who* has become such a confident success in the twenty-first century, we can reflect on how it all could have gone wrong. The show had been off the air for more than 15 years – but in bringing it back, Davies made exactly the right decision at every point. Let's count the ways. Did he go after a goofy celebrity to play the new Doctor? No, he cast a distinguished and acclaimed actor, Christopher Eccleston. Did he reinvent the wheel? No, he stuck to the base elements that made the show a success in the first place – the Doctor was a Time Lord, he travelled in the TARDIS, his best friend was a pretty and extraordinary girl. Did he make the show grim and broody? No, he made it bright, colourful, fun and attention-grabbing. Did he set out to please continuity-obsessed fans? No, he set out to please everybody.

As the programme's head writer, Davies' scripts have had an astonishing range. Each year, he's treated us to massive, multi-character epics with the galaxy at stake. We've seen Daleks and Cybermen battle across London, the Master enslave the Earth, and the entire planet moved through space. Davies can do 'big' drama like no-one else in television.

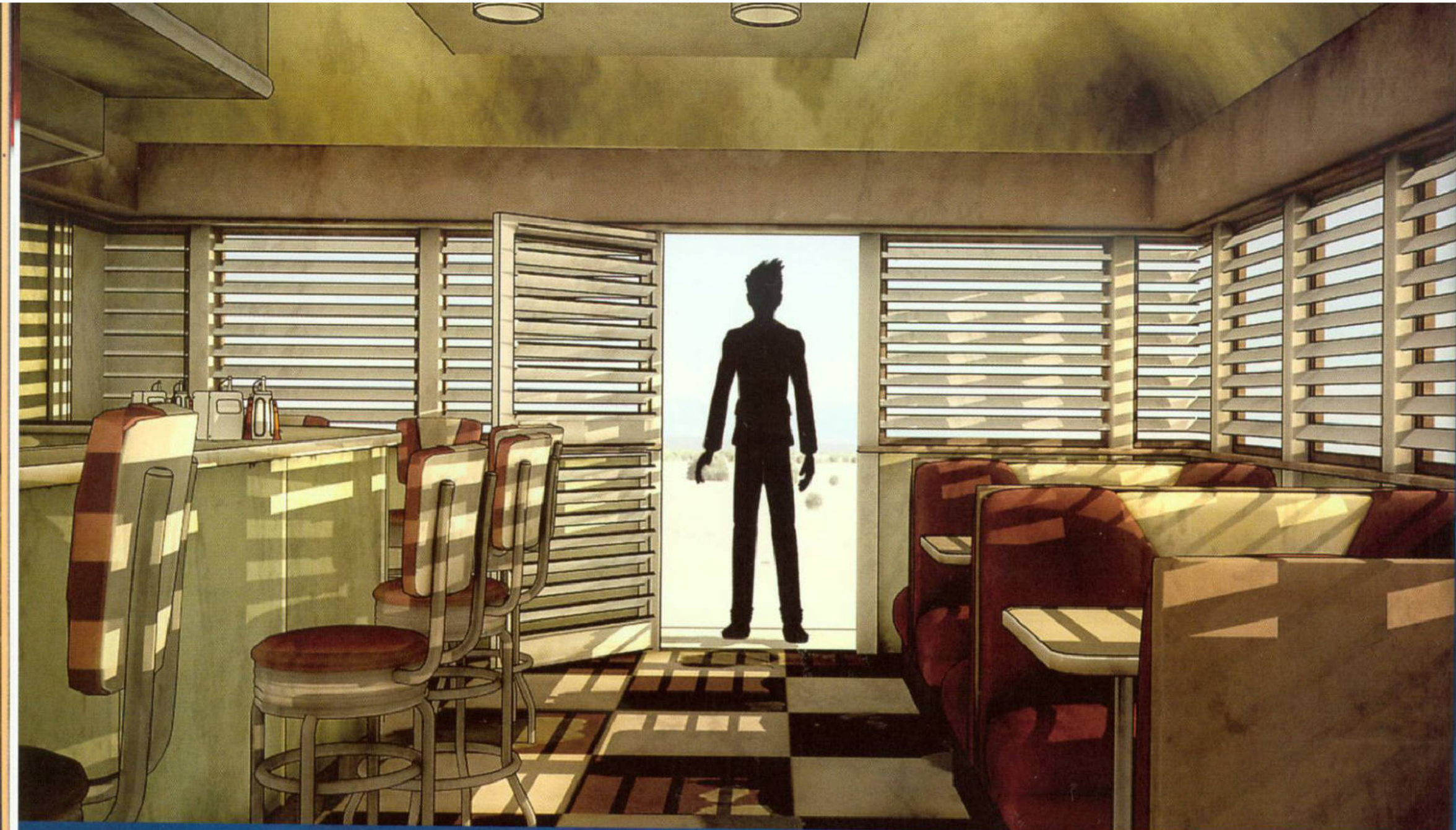
However, he is just as adept at small-scale stories, where character is at the forefront. Think of *Tooth and Claw*, *Love & Monsters* and *Midnight* – exemplary episodes typified by enclosed settings and a limited cast. In fact, Davies' smartest move when he revitalised the show was one so startlingly obvious that few people would have considered it. By treating *Doctor Who* not as a sci-fi show, or an adventure series, or a concept-led format, but as a proper drama, Davies has assured that now it's not just our favourite TV show. It's everybody's. 

RUSSELL T DAVIES SAYS:

"I'm amazed by this, absolutely amazed, and truly honoured. It's very unexpected! Thank you so much, to everyone who voted – and I'd like to thank Doctor Who, the whole of it, for its great contribution to my life. Imagine how much flatter and duller and saner things would be, without this brilliant show. And let's all make sure that never happens!"



1	Russell T Davies	22.62%
2	Verity Lambert	22.49%
3	Robert Holmes	9.41%
4	Tom Baker	7.21%
5	Terry Nation	4.42%
6	Terrance Dicks	4.39%
7	William Hartnell	3.96%
8	Sydney Newman	3.69%
9	David Tennant	2.84%
10	John Nathan-Turner	2.45%
11	Philip Hinchcliffe	2.05%
12	Steven Moffat	1.87%
13	Barry Letts	1.22%
14	Patrick Troughton	0.87%
15	David Whitaker	0.82%
16	Nicholas Courtney	0.71%
17	Delia Derbyshire	0.60%
18	Graeme Harper	0.59%
19	Raymond P Cusick	0.54%
20	Ron Grainer	0.50%
	Others	6.75%



Into the land of dreams...

This autumn there's another chance to catch up with the Tenth Doctor – in the brand new animated adventure *Dreamland*. **Dan Berry** was at the studios for the recording...

Today, Gary Russell is pretending to be a woman. "My husband!" he shrieks, in an unexpected falsetto, to the amusement of those around him. This is the first day of recording for the forthcoming animated serial *Dreamland*, which Gary is directing in London's Moat Studios. (He's also reading Lisa Bowerman's lines, as she won't join the cast until later.) But despite the giggles, everyone is taking this project very seriously indeed, perhaps recognising what a unique *Doctor Who* adventure it is.

"Basically, it's the kind of story we would always love to do on *Doctor Who* on the telly, but could never do because of the budget," confides writer Phil Ford. "I mean, this is a big kind of 1950s-style monster movie; it's almost a B-movie, in the best of ways. And it's full of aliens and flying saucers, so it's great fun." "I didn't want to go quite that far down that line of pastiche," recalls Gary, "but I loved that idea. It's just about getting that B-movie feel, without it being a B-movie; looking back at those old films like *Them* and *The Day the Earth Stood Still*, all these kind of paranoid American sci-fi movies." Gary also found the story's American setting irresistible, given the freedom of animation. "Let's be honest, no amount of Welsh chalk pits are ever going to look like Nevada!"

"The great thing about animation is you can just let your mind go wild," Phil agrees. "*Doctor Who* on television has such great production values, and we can do stuff that other shows could only dream of,

but we could never go to Nevada and shoot a load of rampaging aliens the way that we will have in this. The plan always was to go big, and I think we've pulled it off."

Of course, The Tenth Doctor's last animated appearance was in the 2006 story *The Infinite Quest*, which was also directed by Gary, and the success and ambition of that story has dictated the direction taken by the *Dreamland* team.

"With *The Infinite Quest*, we had quite a lot of different locations," says Gary. "Let's do a jungle planet! Let's do an ice planet! Let's do a desert

planet!" With this, we've decided to stick to one location, with one set of characters.

"It's not quite as episodic as *The Infinite Quest* was," Phil says of the story, which is divided into seven six-minute chunks. "That's not to say that *Infinite Quest* was bad by any means – because it was brilliant, and it was watching that which made me want to do this – but this is a much bigger episode. We do have a couple of instances in the story where that 'end of episode' cliffhanger comes half-way through a scene, but dramatically, that's largely how a scene should work anyway."

At the recording, the cast has assembled in the green room, and a discussion about guest star David Warner's sci-fi credentials has evolved into a race to name all the *Star Trek* films. DWM confirms that the ninth was called *Insurrection*, and receives

disapproving gazes from every *Doctor Who* fan present. Sheepishly, we slip into a side room for a longer chat with Phil Ford, for whom splitting *Dreamland* into seven parts (which will be available via the 'red button' on digital televisions) was no problem.

"It was great, really," he enthuses, "because when you write *anything*, you have to have certain beats, and you have to build up to those climaxes, and then bring them down again... It's a great discipline, actually, knowing that you've got to hit a cliffhanger every few minutes, and that drives the story. This story's got a lot of momentum, and it moves very quickly."

Fans of *Doctor Who*'s spin-offs should pay special attention to *Dreamland*, says Phil. "There is a very definite connection between what happens in *Dreamland* and what happens in one story in the new series of *The Sarah Jane Adventures*," he teases, "largely because I was writing both of them! People who have seen *Dreamland* will grasp the connection – and it is a *huge* connection!"

At midday, the recording is already running ahead of schedule, so cast and crew break for lunch. Both Davids discuss their experience of Shakespeare, with Warner pointing out that he'd tackled the Klingon version of *Hamlet* for one of his *Star Trek* appearances, and a bewildered David

T disappointed that his colleague can't remember any of the alien lines. (DWM can, but we tactfully choose to stay silent this time.)

"I'm not a big science-fiction person," admits David Warner, a little later on. "Because I've done so much science-fiction, like *Star Trek*, I tend not to watch it, because I'm involved. It's a genre which I find interesting, but I haven't sort of sat down and absorbed it like so many people have." Nonetheless, David is very aware of *Doctor Who*. "I've seen a couple of episodes," he smiles, "and David is *fantastic*."

Unlike many of the other actors, David W has some experience in animated work. "When I lived in America, I did quite a bit," he reveals. "But I'm not very good at accents and different voices, so I've always been hired for *my* kind of voice rather than different characters."

Today, he's lending his dulcet tones to a particularly unusual character. "Lord Azlok! Well," he says, leaning forward as if to impart some great wisdom, "it's a big cockroach! He's there to be one of the heavies, and that's all you can really say about it. It's great fun!"

When we return to the green room, the first day of recording is about to finish, and Georgia Moffett – who's playing companion Cassie Rice – has started doing the washing up, much to the embarrassment of the runners. After witnessing a short battle for control of the sink, DWM sits down with Gary Russell to talk about the genesis of the project.

"There's been talk ever since we did *The Infinite Quest* about doing another one," he explains, "and I've been involved in all those conversations. Mostly saying 'If anyone else tries to direct this, I will kill them!' because I love doing voice work. I'd hate to



David Tennant

Hello, David. How are you finding *Dreamland*?

"Is that the name of it?! Nobody tells me anything! I've just got a script which says 'Doctor Who Animation, Draft Four' on the front!"

"Because we knew we were doing fewer episodes of *Doctor Who* this year, we were always talking of ways to bridge the gap. We didn't have time to shoot any

more episodes, but doing something like this is easier, because it's only a couple of days work for the actors – though it's months of work for talented animation types."

Have you pitched your performance differently, knowing that the visual side of the Doctor is out of your hands?

"Yeah, though I don't know if I've pitched it right. I have to trust in the animators to fulfil it. I have great hopes that it will be as great as everyone wants it to be."

You've certainly got a fantastic cast for this one...

"Yes! What a coup to get David Warner!"

Playing a giant cockroach, no less.

"I can think of nothing more splendid. A proper legend of British theatre and world cinema, playing a giant cockroach. That's what *Doctor Who*'s all about!"

of doing *Infinite Quest* was that the animation house [Firestep] was really nice to work with, so I knew how important it was to get it right."

"I was shown the work of all the people that were going to be pitching," adds Phil, later in the day, as an example shot from the animators is passed around the green room to everyone's excitement. "When I saw the work of Littlecloud, I was just blown away, even before they pitched. It is going to look *extraordinary*, it really is. I'm just enormously excited, and I'm so thrilled by the whole thing."

Gary was also involved in selecting *Dreamland*'s stellar cast. Some of the parts were easy decisions ("when that script first came in, I said to Phil Ford that there were two people I wanted – Stuart Milligan and David Warner") while others were trickier.

"Choosing someone to play Jimmy was difficult," he observes, discussing the second of the Doctor's two newest companions. "I remember asking Andy Pryor to find me someone who was a genuine Native American, and Andy said it would be really tricky to find someone young to do that part in Britain.

"What a coup to get David Warner – and playing a giant cockroach! That's what *Doctor Who*'s all about!" *David Tennant*

audience know this?!" but I don't have to think about that this time, because I know it will be animated. That's one less thing to think about.

"But no matter how good the animation is – and it really is going to be astonishingly brilliant – the actual performance of the actor is still represented only by their voice. They haven't got costume or makeup. My job is to make sure their voice, the dialogue, is as good as it can be, so in that respect it's not that different to doing audio."

The animation (which is every bit as good as Gary says) is provided by the BAFTA award-winning animation house Littlecloud, who were chosen from a number of invited pitches. "I was involved in all the discussions which led to us choosing Littlecloud as the animation house," says Gary. "One of the joys

But he came back to me with a long list of brilliant voices, and I thought Tim Howar's was fantastic. I only discovered later that he's actually 15 years older than the part he's playing – though you wouldn't know it! – and he *does* have Native American ancestry, which was an exciting bonus!"

Other stars include Nicholas Rowe ("the most amazing deep voice, with a really seventy-a-day gravel to it – which is what you want, when you've got someone playing an aged, ill alien!") and Georgia Moffett ("she's half-American, and so was an obvious choice for Cassie").

"Then it was just a case of pinning David down," says Gary, "and working out when we could find time in his schedule before the end of May. And it's been manic. Completely manic."



Left to right: David Warner, Stuart Milligan, Tim Howar, David Tennant, Georgia Moffett and Ryan McCuskey. Photos: Dan Berry

Georgia Moffett & Tim Howar

Five days later, DWM arrives for the second and final day of recording. There are some new faces today, including Clarke Peters (of *The Wire* and *Holby City* – though he manages to slip quietly away before we can get an interview or photo) and veteran voice actor Lisa Bowerman.

"It was very peculiar," Lisa frowns, explaining how she came to join the cast. "A very good friend of mine did the first day of recording on this. He texted me and said 'I think you're in for a nice surprise,' but I had no idea what he was talking about! Then I was texting Toby, who runs Moat Studios, about something completely different, and he said 'See you on Saturday!' In fact, it wasn't until two days later that I found out Gary had actually offered me this job!"

Despite being in the dark for so long, Lisa has already heard about Gary's interpretation of her character (Seruba Velak) on Monday. "I actually had to take him into a side-room and say 'Tell me how to do it!'" she jokes, with a wicked grin. "I had to live up to the Russell Reputation. We are not worthy!" Well, quite.

Lisa is, of course, best known as the lead character in Big Finish's *Bernice Summerfield* audio plays, and she's very aware that the techniques she uses as Benny might not work for animation. "On audio, if your character is running, you make yourself a little bit out of breath," she explains. "But in animation, whether that's embellishing what people will be seeing, or overdoing it a bit, I don't know."

Hello, Tim and Georgia! What sort of story is *Dreamland*?

GM: "It's got a real feel to it of the old *Doctor Whos*, and I've only just picked that up, whilst listening to it being recorded. I think it's a bit closer to the older generation of *Doctor Who* episodes than the newer ones. It's quite nice, that, actually."

Tell us about Cassie and Jimmy.

GM: "Cassie is a young girl who works in a cafe which her mother used to own. She lives in a very small town, and one day this very strange man walks into her life and they go on a really great adventure! She's quite bored, I think, so it's brilliant that something out of the ordinary's happened."

TH: "With Jimmy, I get to play a Native American, which I think is kind of neat. It's nice to play a strong character like this. It's set in the 1950s, which for anybody who was Native was a very difficult time, when you're not necessarily thought about that much. Jimmy's great, because he helps to solve the puzzle. It's an empowering role, where the character's wisdom is being used, rather than being

made a pastiche of. I hope that *Doctor Who* keeps breaking those boundaries."

Tim, we hear you might be a bit of a *Doctor Who* fan...

TH: "Oh, yeah! When I was a kid, I grew up in Canada, and we had a lot of BBC stuff on public access television.

I saw the tail end of Tom Baker's era, and thought, 'Who is this madman running around in a scarf?!' I just thought it was really cool – I latched onto it, because it was kind of like the indie person's *Star Trek*. It was camp, it was all over the place, it was very British, and it didn't take itself too seriously, so I fell in love with it! And David's brought that life back to it."

Georgia, you played Jenny in 2008's *The Doctor's Daughter*. Does your character have a different relationship with the Doctor this time?

GM: "Yeah, absolutely. The Doctor spent a large amount of that television episode not appreciating Jenny's company, whereas now he's alone, so discovering Cassie and

Jimmy is quite exciting. It's nice for him to have some companions again! And David's brilliant to work with, so it's always a joy."

TH: "Yeah, David is fantastic. He's kind of brought the show full circle, in that it's now as big as – maybe even bigger – than it was when I remember watching it. It's still got that kind of kookiness to it. I think David is absolutely super-talented at playing the Doctor, and will be sorely missed."

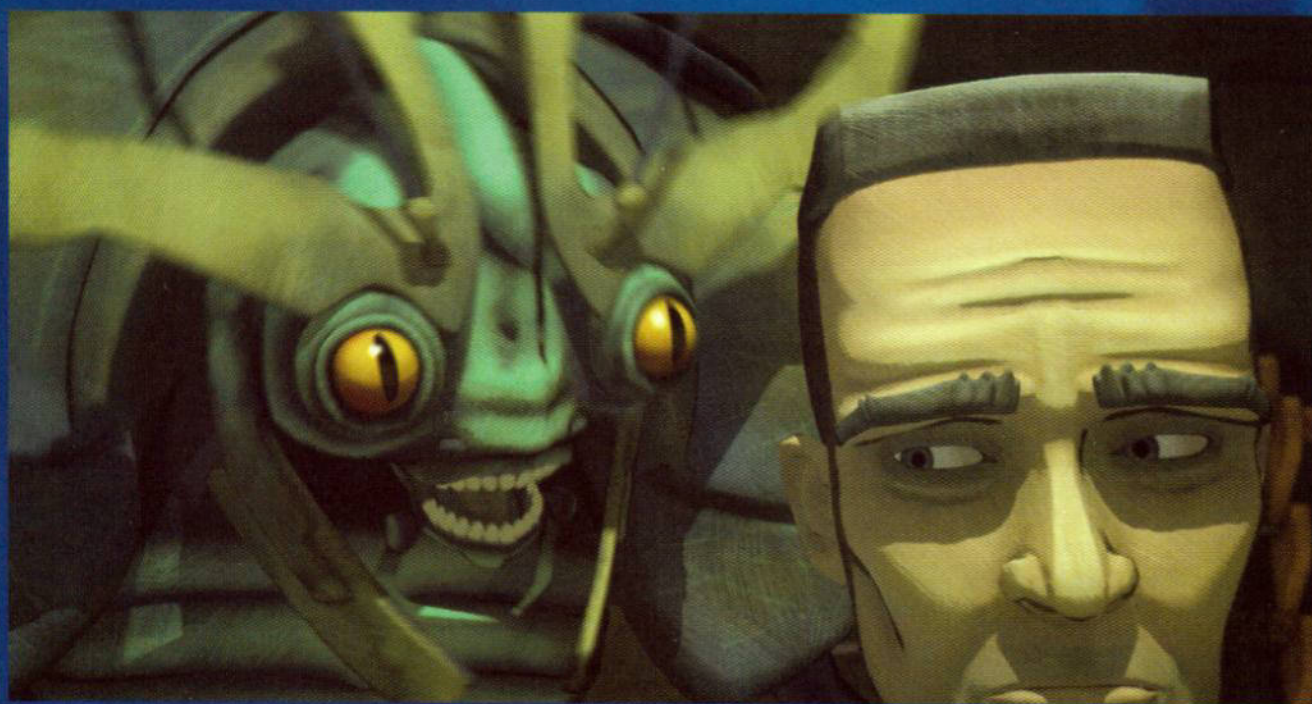
Like your dad [Fifth Doctor actor Peter Davison], you've done *Doctor Who* on television and radio, but now you've gone one step further than him with animation...

GM: "Oh, has he not done an animated one?! I'm quite proud of that! I'm not silly enough to believe that I would necessarily be involved in this if it hadn't been for my father – whether it's

because of people noticing me through that connection, or cos of the passion that I had because I was growing up with it – but I am quite proud to have done something he hasn't done! [Giggles] I shall make him sit and watch it, and weep!"



*"I think *Dreamland* is a bit closer to the older generation of *Doctor Who* episodes than the new ones..."* Georgia Moffett



The *Bernice* plays are usually recorded in this very studio, and that's making the experience feel a bit strange for Lisa. "As an actor, you go from part to part, but I'm so used to coming to the Moat now – either directing, or doing Benny – that coming here with a different set of people is strange. The dynamic is very different, there's an element that just feels a bit odd, and I can't put my finger on it. I'm really enjoying it, though."

Phil, too, seems to be loving the atmosphere of the recording. "The cast – all of them! – are just stunning," he grins. "And you can tell how good they are, because we're just rattling through it! This is supposed to take two days to get down on tape, and we're almost done after a few hours!" Indeed, the second recording session is going even faster than the first, and by the start of the afternoon, the voices for *Dreamland* are almost complete.

Along with Russell T Davies, Phil is the only scriptwriter to have written episodes of *Doctor Who* and both its current spin-off series, with his live-action *Doctor Who* debut (*The Waters of Mars*, co-written with Russell) due to air in November.

"I was commissioned to do that one first, I think," he recalls. "When I got the phone call about that, I became one of those annoying people who walks around all day with a smile on their face – I'd been desperate to do *Doctor Who*!"

"But the stories are so completely different – *The Waters of Mars* is much darker than *Dreamland*. *Dreamland* is a romp – it's a fast-moving, action-packed,

romp. There are a few moments in there where it gets a bit serious, but it is a romp, and *Waters of Mars* isn't. Because it's one of the final Specials, and it's leading up to the Doctor's regeneration, it's very dark, and actually very scary as well. I think it's one of the scariest *Doctor Whos* ever!"

Back in the studio, the Doctor is bidding farewell to some of his new friends. "I think I might make a note for the animators to do this," says Gary between takes, directing Stuart Milligan. "When [your character] says 'thank you,' I think he's saluting. It's his last beat of officialdom to the Doctor."

"Maybe we should put in a 'don't salute!' moment, then!" suggests David Tennant, referring to the running joke from 2008's *The Sontaran Stratagem/The Poison Sky*. Watching, Phil beams, clearly approving of the tweaks to his dialogue. (When Georgia responds to Gary's request that she be "a fraction tearful" with "Do you want a bit of snot?", the reaction is a bit less enthusiastic...)

As the cast and crew start to leave, Phil sums up what makes this episode so special.

"It's brilliant," he smiles. "This story ties *Doctor Who* into the much broader and much older folklore of flying saucers, basically, in a way that's never been done before. *Doctor Who* has its own world – its own sci-fi world, which is a marvellous, wonderful world – but what we're able to do with *Dreamland* is take *Doctor Who* and plonk the TARDIS in the Nevada desert! We can put him up against traditional spaceships and aliens... This is *Doctor Who* if it had been filmed in 1958, and had been shown at a dri."

He pauses, as if realising what a perfect turn of phrase he's just landed upon, before finishing his sentence.

"This is drive-in movie *Doctor Who*!"

*The first part of *Dreamland* will be available to watch on the BBC's Red Button service later this month.*



"EARTH."

"WHEN,
EXACTLY?"



"LATE '09 -- POST-STOLEN
EARTH SCENARIO, PRE-FUSION
DEVELOPMENT. OBAMA'S IN
POWER, OIL RESERVES ARE
ALMOST DEPLETED -- AND
THE MAYAN CALENDAR IS
ABOUT TO RUN OUT."

"INTERESTING
TIMES, THEN.
IS SHE HERE?"

"SHE WILL
BE, MARSHAL."



"SHE WILL BE."



DOWN IN THE TUBE STATION.
JUST AFTER MIDNIGHT.

THIS
TOOOOWWN...



IS COMING LIKE
A GHOST TOWN...



SKFF
SKFF

SKFF



THIS
TOOWWWNNNN...

OH
DEAR
GOD.





APPARENTLY, THE END IS A BIG MYSTERY...

IF IT DOESN'T GET SPOILED.

OH, 'ELLO...

VREE!
VREE!



K-CHAKKK!

I THINK THIS IS OUR STOP!



I'VE SPENT A BIT OF TIME IN LONDON, DOCTOR, AND I'M PRETTY SURE THIS *ISN'T* OUR STOP. WHAT HAPPENED TO THE MOUSETRAP?

LATER, MADGE. BUSINESS FIRST.



HEY, HEY, WHAT ARE YOU DOING?

THE SONIC SCREWDRIVER'S PICKED UP A **PSYCHIC PULSE** FROM SOMEWHERE DOWN HERE. WHICH MEANS I HAVE TO GET OFF AND FOLLOW IT.

PSYCHIC?

YEP, AND ALIEN, AT A GUESS.



ALIEN...?

GOD, DOCTOR -- WHAT IS IT WITH YOU?

WHAT DO YOU MEAN?

DO I NEED TO SPELL IT OUT? WHEREVER WE GO, TROUBLE IS ALWAYS **JUST** AROUND THE...



...CORNER.

WHAT IS THAT?

WELL, NOT TO PUT TOO FINE A **POINT** ON IT, MAJENTA...



...IT'S A
GHOST.

HELLO.
WHAT ARE
YOU UP TO,
THEN?



OH, I SEE -- KEEPING THE
PLACE SHIP-SHAPE. I'VE
GOT TO SAY, THAT SPOT
IS ABSOLUTELY
SPARKLING.

I
DARESAY
YOU'LL BE
IN LINE FOR
A BONUS
THIS YEAR,
WON'T YOU,
MISTER...?



LANG.

MY
NAME...



MY...
N-NAME...

GGKKK.

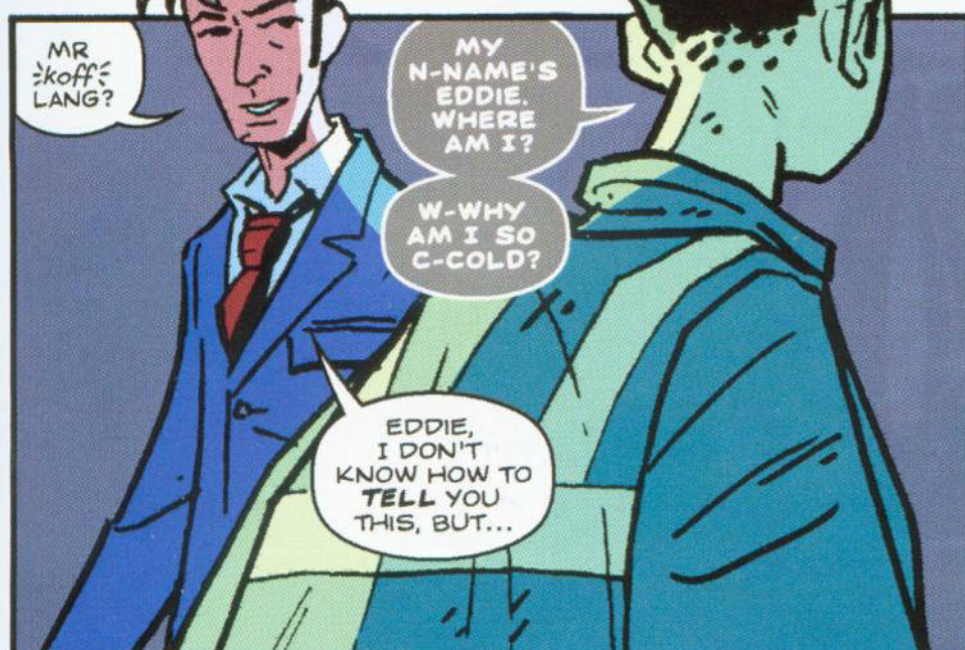


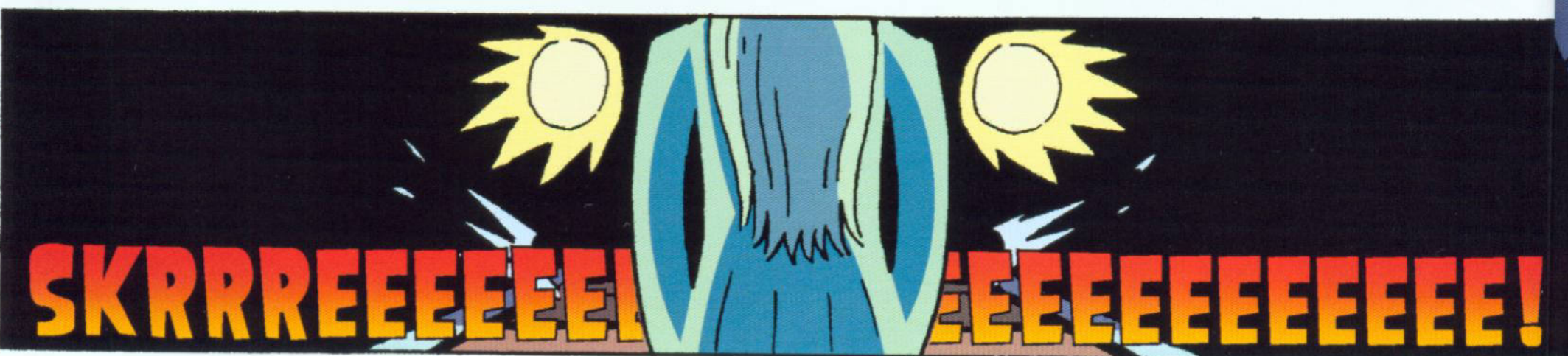
DOCTOR,
WHAT
DID YOU
SAY TO
HIM?

MAJENTA,
I THINK WE
SHOULD...



**GET
BACKKKK!**







GEOFF...
I MEAN,
BASE... I
MEAN...

RUDDY HELL,
GEOFF. THERE'S
SOMEONE *OUT*
THERE.



GEOFF?

CAN
YOU *HEAR*
ME?

"I KNOW WHAT YOU'RE
THINKING..."



YOU'RE THINKING
THERE'S NO
SUCH THING AS
GHOSTS.

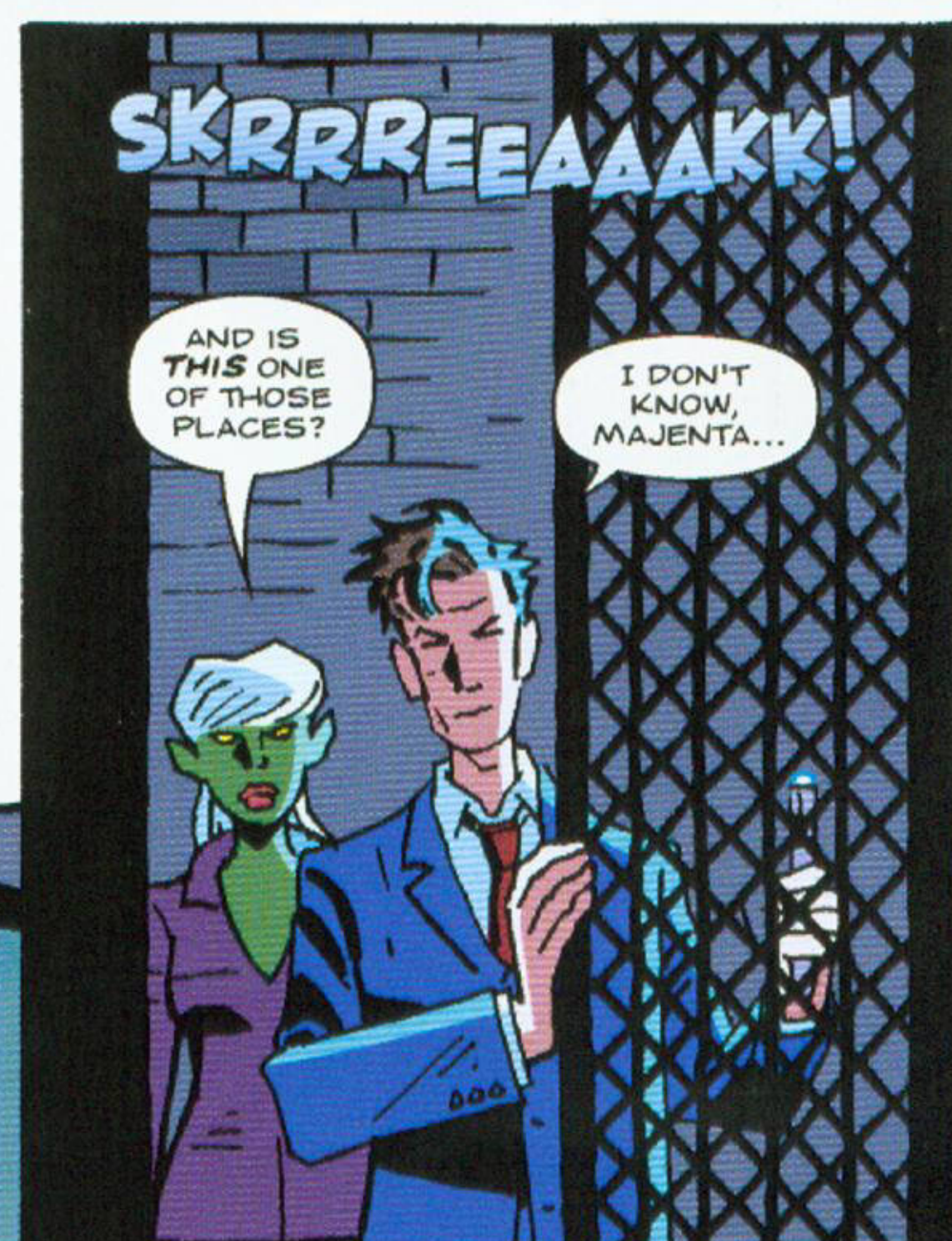
ACTUALLY, I
WAS THINKING
ABOUT HOW
FAR AWAY I AM
FROM A NICE
STRONG DRINK
AND A *NECK-
RUB*, BUT ON
YOU GO.

...AND YOU'D BE *RIGHT*.
AT LEAST IN THE TRADITIONAL,
SHEETS-OVER-THE-HEAD SENSE.



THERE'S
PSYCHIC
IMPRINTS, AND
TIME LEAKS,
AND HOAXES, AND
NUTJOBS, AND
CHARLATANS AND
FRAUDS...

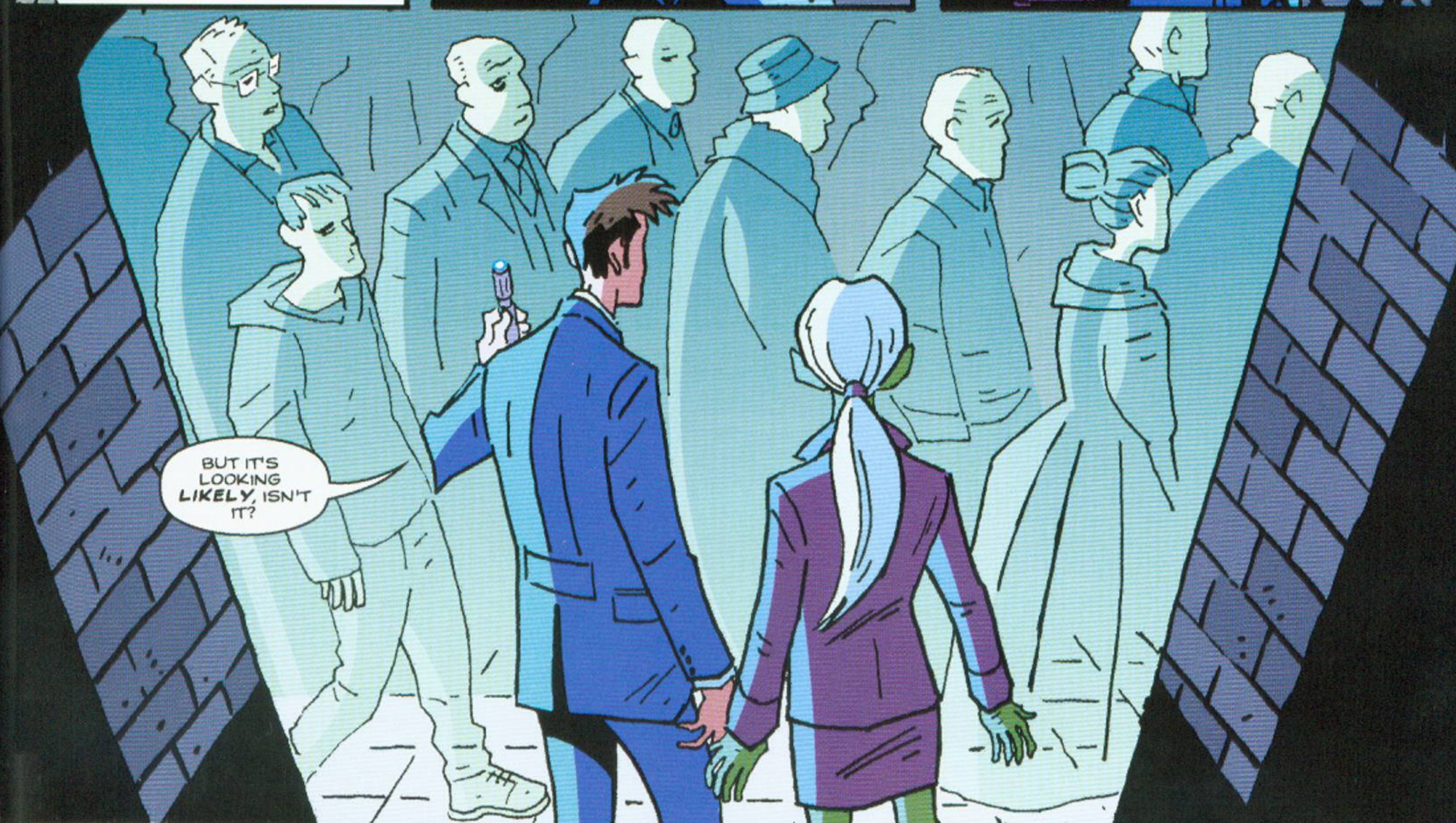
BUT
THERE ARE ALSO
FISSURES -- CRACKS
IN THE SURFACE OF THE
WORLD. *SECRET SPACES*
WHERE REALITY WEARS
THIN. WHERE PSYCHIC
ENERGY FORMS IN
DENSE, DARK POOLS.
WHERE THE LIGHTS
FLICKER AND THE
SHADOWS *MOVE*.



SKRRREEAAAKK!

AND IS
THIS ONE
OF THOSE
PLACES?

I DON'T
KNOW,
MAJENTA...



BUT IT'S
LOOKING
LIKELY, ISN'T
IT?



THEY'RE...
THEY'RE
IGNORING
US.

FOLLOWING THE
SAME PSYCHIC PULSE
AS WE ARE, PROBABLY.
NOTICE ANYTHING **ODD**
ABOUT THEM?

APART FROM
THEIR **OPACITY**
PROBLEM? I DON'T
KNOW. THEY'RE ALL
FROM DIFFERENT
ERAS?



EDWARDIAN
GENTLEMEN, ARP
WARDENS, YUPPIES, MODS
AND ROCKERS... ANYONE
WHO'S EVER TAKEN A BAD
STEP, OR THROWN THEMSELVES
ONTO THE **TRACKS**. ANYONE
WHO HID BELOW LONDON
AS THE BOMBS FELL.
ANYONE WHO EVER DIED
ON THE NORTHERN LINE --
THEY'RE ALL HERE.

ISN'T THERE
SOMEONE ELSE WHO CAN
DEAL WITH THIS? I MEAN...
ARE **GHOSTBUSTERS**
A REAL THING?

NOPE. WHEN IT
COMES TO SPOOKY
STUFF HAPPENING
IN TUNNELS,
THERE'S JUST
YOU AND ME...



...AND ME.



THE NORTHERN
LINE.

HELLO,
LUV.

YOU
ALRIGHT?

SHE'S NOT
EVEN WEARING
SHOES, POOR
MITE.

SHE'LL
CATCH HER
DEATH OUT
HERE.

IS IT ME
OR IS SHE
SORT OF... **SEE-
THROUGH?**



LOOK.

WHAT'S THAT YOU'RE SAYING, LOVE?

L-LOOK?

LOOK UP.

WHAT...?
OH, MY...



I KNEW IT.
I KNEW THIS IS HOW I WOULD DIE.



EEEEEEEEEEEEEE!!!

SHRRRIPPPP!!!

SKKRRRAATTCCH!!!

DOCTOR.

I READ MINDS. MAJENTA PRYCE. AND YOURS IS VERY INTERESTING. A GREAT HOLLOW SPACE WHERE AN ENTIRE LIFETIME SHOULD BE. TCH -- CARELESS.

AND THE DOCTOR. SO MUCH PAIN. SO MUCH LOSS. OH, HOW YOUR HEARTS MUST ACHIE.

HEARD IT ALL BEFORE, LUV, AND FROM BETTER THAN YOU. SO WHY DON'T WE CUT TO THE CHASE? WHO ARE YOU AND WHAT DO YOU WANT?

I AM THE MACHINE, DOCTOR. THE ENDLESS WATCHER IN THE DARK. THE BLADE IN THE SHADOWS.

SORRY, DID WE WAKE YOU UP?

HOW DOES IT KNOW YOUR NAME?

I AM MNEMOSYNE. AND YOU... MAJENTA... AND ALL OF THESE PEOPLE...

YOU ARE ALL A PART OF ME NOW...

NEXT: "GIVE YOURSELF TO ME...AND LIVE FOREVER!"

YOU ARE NOT ALONE



Neil Harris turns *The Mighty 200* upside down...

WHETHER YOU LIKE IT... OR NOT!

ast month, **DWM** published the results of its poll to find the fans' favourite stories of all time. But just as there have to be winners, there also have to be losers. The turkeys. The clunkers. The Bandriils.

Except they're not *that* bad.

Although many of them are insanely off-beam, they're also the most idiosyncratically *Doctor Who*-ish stories of them all. Whilst some of the best stories needn't be *Doctor Who* at all – they could be movies in their own right – none of these stories could have been part of any other show. And, just as a pop star's experimental b-sides are often their most interesting songs, these stories all show *Doctor Who* at its most ambitious and daring. None of these stories could be accused of 'playing it safe'.

There's something fascinating about these 'losers'; they all had the potential to be great but

took a wrong turning or fell victim to a lack of time and money. They not only make you appreciate the 'better' stories all the more, and make you realise how difficult it was to get any sort of *Doctor Who* made, good or bad... but sometimes little moments of marvellousness slip through.

They are the stories that only the fans could love. That's what love is all about – whether it be love for a football team, a television show or a human being – it's about loving something on the bad days as much as the good and about finding things to celebrate in the failures as well as the successes.

And that's what this article is here to do; to celebrate the stories that got away. The stories which are as much a part of *Doctor Who* as *The Empty Child* or *The Talons of Weng-Chiang*. The stories we all secretly adore.

200 THE TWIN DILEMMA

Back when *The Twin Dilemma* was broadcast there was no such thing as a bad *Doctor Who* story. So long as it had the music and the words 'Doctor' and 'Who' at the beginning, I loved it. Only later, when I grew into an oh-so-cynical teenager, did I begin to divide the stories into classics and cringeworthy.

Which, with *The Twin Dilemma*, is a shame, because there's so much to love about it. The BBC Micro graphics of the equations game. The glowing overlay when Mestor communes with Azmael. And Helen Blatch as Fabian is an ever-quotable joy; I'm convinced this story started life as a script for *Juliet Bravo*.

But at the heart of it is Colin Baker's extraordinarily compelling performance.

There's the bombast – think of that triumphant moment where he's climbing a mountaintop on Titan Three quoting *Excelsior* – but there's also the

199 TIMELASH

It's probably some kind of indictment of where *Doctor Who* was in the mid-1980s that even when a story was totally original they had to pretend it was a sequel to a previous *Doctor Who* adventure. But that's what fascinates me about *Timelash*; the little hints we get of what happened in the earlier Pertwee story where he encountered Magellan and negotiated a grain treaty between Karfel and the Bandriils. Such is the attention to detail that even the sets and costumes look like reconstructions of 1970s originals.

Timelash also gives us one of the finest iterations of the *Doctor Who* staple of rebels-in-corridors. How can anyone be a *Doctor Who* fan and not love rebels-in-corridors? It's part of a great tradition of rebels-in-corridors stretching back to *The Space Museum*. It's part of the show's DNA.

The other thing I love about it – besides Robert Ashby's Borad, an excellent performance and make-up job – is the character of Herbert. I know it was only included as 'padding', but my favourite scene is the one where he confesses to the Doctor that he's not terribly brave. If any scene gets to the heart of what *Doctor Who* is about, it's this one.

198 TIME AND THE RANI

I don't remember disliking *Time and the Rani* when it was first broadcast. I remember being intrigued by Sylvester McCoy's Doctor – for all the bumbling, hat-doffing and proverb-mangling, he's utterly likeable from his first scene; this is a Doctor with a naughty wink and a cheeky grin. Who then goes on to play the spoons on Kate O'Mara's breasts.

I also remember being rather gobsmacked by the plot – it might not make a great deal of sense, but when a story begins with someone dressing up to impersonate Bonnie Langford you can't really accuse it of being predictable.

“At the heart of *The Twin Dilemma* is Colin Baker's extraordinarily compelling performance...”

beautifully-played scene with the dying Azmael. And the Doctor's attempt to strangle Peri is as audacious as anything any other era of the show has to offer; remember his animal howl of pain as he's confronted with his own reflection in the mirror.

So what's great about *The Twin Dilemma*? Two words; Colin Baker.

Time and the Rani also has some of the most preposterous dialogue of any *Doctor Who* story and yet what is great about it is that the supporting cast take it deadly seriously. In a way, it's the closest *Doctor Who* has ever got to Shakespeare, in that the actor's job is to try to get across an emotional reality when the lines they are given are impenetrably magniloquent. I'm thinking in particular of the scene where Beyus and Faroon learn of the death of their daughter Sarn. Donald Pickering and Wanda Ventham are the unsung heroes of *Time and the Rani*.



197 UNDERWORLD

It feels unfair to condemn *Doctor Who* stories for turning out badly because of behind-the-scenes problems, whether those problems are strikes, inflation or Margaret Thatcher. You can criticise a script for being so over-ambitious that it could never have been achieved on the *Doctor Who* budget – hello, *Battlefield* – but that's not a charge you could level at *Underworld*. It was doing everything right up until the point where the Production Manager said, "What? I thought you said we were only doing five stories this year? Oh, shiii..."

So instead of lots of exciting action sequences in real-life caves, there's lot of tedious inaction sequences against blue-screened photographs. What should have been a sci-fi *Jason and the Argonauts* ended up looking like an episode of *Knightmare*. Where K9 has gained the ability to turn transparent at will.

But skip the middle two episodes and you've got a story rich with fascinating Time Lord myth-building, imagination, humour and drama. It might not have the makings of a classic, but it doesn't have the makings of a disaster either.

And, let's face it, there's something rather hypocritical about *Doctor Who* fans criticising a story for looking cheap and having poor special effects.

196 TIME-FLIGHT

I suppose what *Time-Flight* illustrates, above anything, is that it's important for a script to be achievable on a *Doctor Who* budget. So many of this story's potentially spectacular set-pieces are sold short; not least the crash-landing of Concorde in a prehistoric wasteland which turns out to be a medium-sized rockery in the corner of BBC Studio 8. Similarly you have the fascinating dual nature of the Xeraphin, which was probably a very interesting Proper Science Fiction Concept before the costume designer saw how much money was left.

On the other hand, it has a great opening episode; there's something thrilling about seeing the Doctor on contemporary Earth in recognisable surroundings. And there's a marvellous moment where the crew emerges from Concorde into a CSO version of Heathrow which turns out to be a deliberately poor special effect because they have emerged into an illusion.

But best of all, there's the scene with Adric, included solely so that Matthew Waterhouse would have a *Radio Times* credit to avoid giving away the ending of *Earthshock*. The poor kid's just been killed off, he's had his leaving party... and then they bring him back the next week to kill him off again!

195 THE SPACE PIRATES

Okay, so *The Space Pirates* has a few problems. The Doctor, Jamie and Zoe are sidelined, spending the entire story trapped in a space beacon, a pit, and an office. There's only enough plot for four episodes, meaning that for the first half, it's like watching

Doctor Who played out in slow motion. Most of it is missing from the BBC archives, which means that its major selling point – lots of model spaceships – becomes a major flaw as the story grinds to a halt every few minutes for some moody space-wailing. Oh, and Donald Gee is attempting an American accent.

But what's great about it is that, pretty much uniquely, it's *Doctor Who* doing 'hard' science-fiction, where space is big and space travel is slow. There's an unusually large amount of 'world-building' going on – Robert Holmes has clearly thought this universe out in detail – and, with Milo Clancey and his dilapidated spaceship LIZ 79 (which would have looked old-fashioned even in 1969), he's inventing the genre of steampunk ten years early. And, as the Doctor, Jamie and Zoe attempt to escape from the beacon, the pit and the office, there's all sorts of fun to be had with magnets, candles, drawing pins and tuning forks.

194 THE UNDERWATER MENACE

It's been observed that stories containing the word 'Time' in their titles tend to turn out badly; the same seems to hold true for stories with the word 'Under'. Heaven help us if they ever decide to do a story called *The Under of Time*.

The Underwater Menace has a peculiar it's-*Doctor-Who-but-not-as-we-know-it* quality. It's like a live action comic strip, full of wacky but ultimately pointless set-pieces; it's not so much that it has a plot with some holes in it, it's that it has a great big gaping hole with a tiny piece of plot in it. The Fish People and Professor Zaroff are the stuff of panels in *TV Comic*; the end of Episode 3 sees Joseph Hurst trying to generate a speech bubble through the power of eyebrow movement alone.

And yet this is what is so adorable about it. It's innocent, ludicrous and larger than life, but you also have Patrick Troughton dragged up as a fortune teller (complete with sunglasses) and Anneke Wills in a dress made of seashells. And, for the lefties in the audience, there's a heart-warming moment where the much put-upon Fish People decide to form a trade union and go on strike.

193 PARADISE TOWERS

It pained me to see my beloved *Paradise Towers* in the bottom ten, it really did. On my poll form, I gave it '10'. I can only conclude that you're all bonkers.

I know, I know, some of the performances are a little... ripe. I have no problem with Richard Briers' Chief Caretaker, but even I wish that the Kangs were a bit more rough and urban and not quite so mannered and well-spoken. And I can see why the bit where Mel decides to go for a swim feels like a broadcast from the planet of stupid.

But I just think there's something to be cherished about the fact that what was undoubtedly the darkest, blackest and most horrific *Doctor Who* story in terms of content was performed in a style somewhere between Samuel Beckett and *Rentaghost*. It's daring, intelligent, and the only occasion where the character of Mel makes any kind of contextual sense. The scenes with Tabby and Tilda are quite deliciously witty and the Doctor is threatened with a 327 Appendix 3 Subsection 9 Death.

There's never been nothing like it since... at least, not until *Gridlock* came along and gave us *Paradise Towers Part Two*.

192 FEAR HER

Given the amount of time and resources available to modern *Doctor Who*, it's quite an achievement for *Fear Her* to have scraped into the bottom ten. It's an odd story; it has that not-quite-right-ness you get in 1970s' *Annuals*; *Doctor Who* as imagined by somebody who hasn't quite 'got' what *Doctor Who* is.

For all its faults – the most irritating being the fact that the money intended for a CGI cupboard monster went to *The Satan Pit* – the idea behind *Fear Her* is sound; *Doctor Who* on a domestic scale, taking place all in one house, about a mother and child; like one of those Japanese films with dead girls crawling out of TV sets. It's that nagging sense of 'if only' which is the frustration with *Fear Her*; if only it had had a little more money, if only it had been directed in the style of *Blink*, if only they hadn't included the Olympics sub-plot. Because it should all have been as good as the bit with the scribble monster, or the TARDIS landing gag, or the scene where the Doctor vanishes off-screen. It's a pity they no longer do novelisations, because *Fear Her* deserves a second chance.

191 THE DOMINATORS

Surprising to see this story so low in the poll. Okay, so it's famous for being the *Doctor Who* where the production team got so bored of making it that they decided to finish a week early and start doing *The Mind Robber* instead. And its reactionary anti-pacifist message is unappealing, at odds with the rest of the series and in particular with the era in which it was made. And someone should have noticed that the character of Cully was supposed to be a reckless teenager, not a chubby, balding 50-year-old bank manager in a toga.

But I think, when the DVD comes out, everyone will be kicking themselves for scoring this story so low. It's so gorgeously *Flash Gordon*. The villains have catchphrases! And the Quarks are both ludicrous and unnerving; their child-like voices and delight in destruction are not so different from the Toclafane. Plus there's the fact that any kids watching at home would be able to knock up their own, equally-convincing Quark using half a dozen egg-boxes.

Plus, in her first full story as a *Doctor Who* assistant, Wendy Padbury flashes her knickers in every single scene. Watch the DVD if you don't believe me.



THE TIME TEAM

Four fans, one mission: to watch all 753 episodes of **Doctor Who**. In order. From the start.



» EPISODES 693-695

SURVIVAL

*Sylvester was moving towards
Being more than the other Time Lords
But the show got the chop
So the Doc had to stop
Playing chess on a million boards*

It's nearly the end. But Jac has prepared for the moment, supplying the other Teamers with drinks and nibbles. And appropriately two large and very affectionate cats, whose nuzzling, purring and willingness to be fussed threaten to distract

Richard, Peter and Clay from the job in hand – *Survival* by Rona Munro, the final story of Season 26, the final *Doctor Who* story made entirely in England, the final story of *Doctor Who*'s original 26-year run.

"Blimey," says Peter, as Ace steps from the TARDIS into a very ordinary Perivale street. "Ace has, er... suddenly grown up a bit."

"That is a very, er... fitting outfit," nods Jac. "Sophie looks stunning, and that feels right for this story. Ace is going back to her old stomping ground, but it's different and so is she."

"It's all very pedestrian, isn't it?" observes Richard as the story gets underway. "Ace is just wandering around wondering where her old friends have gone and the Doctor seems to be very preoccupied with a cat for no apparent reason."

"And that's why I'm immediately intrigued," splutters Peter. "The series never visits the 'real'

Compiled by **MICHAEL PRITCHARD** • Illustrations by **ADRIAN SALMON**

world and consequently 'pedestrian' is something very special indeed!"

"*Doctor Who* always seems a bit odd on present-day Earth," says Jac. "In fact, have we ever visited contemporary suburbia before?"

"I love the setting," says Clay. "The juxtaposition of ordinary life with the disappearances and the oddness of the Doctor makes everything come alive. We haven't seen normal people going about their lives for so, so long – *Logopolis* perhaps? And we're back in the land of reasonable pacing, which is a relief after the last two stories. This script is being given time to breathe, and so are we."

"I think it's really creepy," says Jac as Ace learns her old gang has all but vanished. "A depressing place, people who just disappear and nobody really cares. But goodness me, this is a completely

different programme to the one we've been watching for the last 26 years."

"The scene with Ace and her adenoidal friend Ange is great," raves Clay. "Such a shock to have this much normality and reality, what with her collecting tin and her line to Ace, 'We thought you'd gone to Birmingham!'"

The Doctor visits a corner shop. Richard laughs. "What fun! Hale and Pace in a harmless little cameo. I wonder if the kids today know who they are?"

"Maybe not," says Jac, "which is probably a good thing – for *Survival*, I mean, because they put in a perfectly good performance when you're not distracted by 'it's Hale and Pace!' Their dialogue's very stagey though, isn't it? In fact, a lot of this sounds like a play."

"Artificial, *Play for Today* dialogue," says Richard. "Not *Doctor Who*, at any rate."

"Oh tush, Richard," says Peter. "*Doctor Who* can be anything! And if this one's going to be like a *Play for Today*, then that can only be a good thing."

Richard's not convinced. "But the Doctor's line, 'When is a cat not a cat? When it builds its own cat flap' is meaningless!"

"You're really not getting into this one, are you?" says Peter. "Have another hob-nob."

"Cats who've somehow found a way to create a 'doorway' between the place they are and the place that they want to be would be fairly special," muses Jac.

"The fake cat is the only weak link in this episode," bemoans Clay. "Couldn't they have got a real performing cat from *Star Pets* or something?"

cliché Counter

DEATHS ON SCREEN SO FAR

0 1 2 6 5

ONE OR MORE REGULARS
RENDERED UNCONSCIOUS

0 0 2 0 9

ONE OR MORE REGULARS
INCARCERATED

0 0 2 5 4



PETER



CLAY



JAC



RICHARD

This one, with its manky coat and strange bulges looks like the poor stuffed specimen Esther Rantzen used to bring out on *That's Life* back in the day."

Ace is suddenly menaced by a much larger feline in a playground – a Cheetah on horseback. "Why she runs up and down the slides I've no idea," says Jac. "Though I love the shot of the roundabout still spinning as the Doctor approaches."

"The Cheetah People look great," says Clay. "Though perhaps they're just a bit too sweet for such savage creatures. And Ace's friends, when she meets up with them, look a bit older than teenagers. But then, so does she."

Richard's found something to like. "Electric guitar isn't an instrument you tend to hear too prominently in *Doctor Who* incidental music. It's gorgeous. Very *Edge of Darkness!*"

The Doctor and TA Sergeant Paterson are transported to the planet of the Cheetah People. "Brilliant location," says Clay. "It looks blazingly hot and alien."

And who should be waiting for the Doctor there at the close of Part One? "Wow!" says Peter. "The Master! And this is the most sinister performance Anthony Ainley has ever given. I love the Doctor's

instead of just wheeling him out as per. And Ace's line about him to the Doctor – 'Don't you know anyone normal?' – is a gem."

"The one bit that's made me cringe a little is the Master howling at the moon," says Jac. "Oh, and why can't he escape back home by himself if he's infected – do you have to become all animal?"

"It's because he's so infected that this planet is now his home," huffs Peter. "Am I the only one paying attention today?"

Richard hems and haws. "I'm finding what plot there is in this story to be remarkably thin and disjointed. As far as I understand, the Kitlings are the real aliens – the Cheetah People are just humans that have been brought to the planet and have mutated. But what causes them to change? And why does their behaviour have any effect on the planet itself?"

"Richard!" tsks Jac, and it's one of her big tsks. "We're watching a different programme, aren't we? I love this. Embrace your female side and join me! Which brings me to another point. You three can tell me if I'm imagining it, but I think you could tell this was by a woman even if you didn't read the credits. It's a bit sensual, a bit Angela Carter – admittedly

"You don't need the credits to know that this was written by a woman. It's a bit sensual..." Jac

look of pitying contempt when they meet. Sylvester really is back on top form in this story, and it's a such a relief to see the Doctor investigating a mystery again, instead of being five steps ahead of every other character."

The Master reveals that he is trapped on the Cheetah planet. "So the Master isn't here with any great plan," observes Richard. "The Doctor has just stumbled across him by accident."

Peter shakes his head. "Surely the Master has stumbled upon the Doctor, on Earth, and got the Kitling to bring him to this planet. The Master's obviously cocked-up again, got infected and needs the Doctor to escape."

"What a change from the usual Master story," says Clay. "Instead of the normal bizarre scheme and technological guff, he's being treated as a real character, for the first time perhaps. As with the Daleks in *Remembrance*, the writer has really thought about what makes the character so special

filtered through male editors and directors and so on – but *Doctor Who* has never felt like this before. Now, I love *Doctor Who*, but it's really never been particularly female-friendly. This, however, is fab."

"I agree," says Clay. "The lack of a joint-the-dots pseudo-scientific explanation is very unusual, but fresh and very welcome. This is the first time since the golden days of Christopher Bailey and Barbara Clegg that imagery and abstract concepts have taken precedence."

"And that cliffhanger, with Ace turning to the camera, her eyes infected," says Jac, "is just astonishing. What a fantastic shot."

"And completely unexpected!" raves Peter. Into Part Three, and Richard's still not budging. "So the big dilemma for Ace is that if she takes them back to Earth, she may still become a Cheetah Person. But as soon as she gets back she asks

AND YOU SAID...

"The scenes of the Doctor and Ace walking around Pèrival in Part One perfectly captures the familiar feel of a dull Sunday afternoon in any small town in Britain."

PAUL ROONEY EMAIL

"The 2005 series is often praised for bringing *Doctor Who* into a more 'real world' setting, yet it happened right here, in *Survival*, 15 years before Russell T Davies wrote for the series. And it's brilliant."

ANDREW WILLIAMS LEICESTER

"Sergeant Paterson is one of the more realistic characters, and Julian Holloway's straight-faced performance as this 'TA Twit' brings the viewers down to earth with a bump – even when he is on another planet."

DAVID FARMBROUGH LONDON

"People often complain about the Cheetah People, but they look great to me – cat monsters on horseback are a strikingly effective sight, not least because we don't know what *real* cat people look like. It's their 'hunting dogs' that betray the budget for me, because we all know what *real cats* look like. And they're nothing like those stuffed moggies."

ALEX WILCOCK ISLE OF CAT PEOPLE

"Though some people deride the portrayal of the 'teenagers', this story was savvy enough to mirror and subvert the growing view of Britain's young as literally 'feral' youths. The Cheetah planet's effect on them could easily be drink, drugs and peer pressure in the real world."

PHILIP IAN PEARCE LONDON

"It's fitting that the show comes full circle with a story sharing many themes with 1963's *An Unearthly Child*: contemporary Earth; characters in conflict, kidnapped from their home; the Doctor playing 'chicken' on a motorcycle... OK, maybe not that last one."

PHILIP MADELEY FACEBOOK

"Stabbing Karra is easily the most hateful thing the Master has done, much more so than destroying half the universe, or turning people into Action Men, because it's so physical and direct."

NEIL CLARKE FACEBOOK

"After 18 years of on-screen conflict, we finally get to see the Doctor and the Master rolling around in the dirt, savagely fighting each other as a burning planet disintegrates around them. It's ugly, brutal, terrifying and totally and utterly fantastic. Legends are being written before our very eyes."

BLAINE COUGHLAN FACEBOOK

"The most memorable thing about *Survival* is Anthony Ainley as the Master. This story sees Anthony giving his best and most chilling performance – no 'hamming it up' in this adventure – this is a deadly and desperate Time Lord trying to survive on an alien planet on which he is trapped. I just wish that he had been given more chances to play The Master like this. A fitting swansong for a great actor."

DAVID NEW BLACKPOOL

"The closing monologue in Part Three is the most evocative and memorable piece of dialogue in *Doctor Who* since the Doctor's farewell to his granddaughter, Susan, in *The Dalek Invasion of Earth*. It's a wonderfully poetic love letter to the programme. Kudos to script editor Andrew Cartmel for writing such a fitting piece of dialogue for the original run of the series to end on."

JAMES CORNISH FACEBOOK

In *DWM* 415, the Team will be watching *Dimensions in Time*, and ruminating on the McCoy years in general. Let us know your comments by emailing us at dwm@panini.co.uk (marked 'Time Team' in the subject line), or via our Facebook page, making sure we receive any comments by 19 October. And in *DWM* 416, they'll be watching the Eighth Doctor in the 1996 TV Movie, so send us comments on that by 9 November.



The Doctor gets to grips with Sgt Paterson.



"Bad cat man!"



The Cheetah People get ready to go hunting. Wonder which one is played by Lisa Bowerman?

◀ 'I'm alright now, aren't I?' and the Doctor gives a cheery 'Yes, Ace'. Talk about fizzling away the dramatic tension...

"Not at all," says Peter. "Look at the Doctor's body language, he doesn't really mean it. Oh dear. Poor Ace..."

"This does seem yet another unkind thing for the Doctor to do," says Jac. "He's leaving the choice up to Ace as to whether she risks taking them home or not, but really he's making it pretty clear. There's no reassurance, he's not trying to find a cure – he's just using her."

Peter nods. "You have to feel for the girl. If she's any sense, she'll stay behind in Perivale – if she survives this adventure!"

'Survival – that's all he lives for,' says the Doctor. "What a good description of the Master," says Jac. "And a really tragic one, too."

"It's strangely unnerving to see the Master in a council flat," notes Peter, "after all these years of limbo atrophiers and temporal limiters."

"That is a terribly unconvincing dead cat," huffs Richard. "And what's supposed to be happening with the boys in the youth club? They're can't be getting the feline infection as that only happens on the Cheetah planet. So why are they just taking Midge's word and not duffing him up for being a pillock? Are they supposed to have all fallen under some mass hypnotism?"

"Well, the Master is controlling Midge, and he's a master (ho ho) of hypnotism," posits Jac.

"And Midge has become the Leader of the Pack," adds Peter. "It works for me."

"Unfortunately, the boys in the gym look fey rather than terrifying," says Clay. "And I'm not sure what the Master's getting out of turning a youth club into a feral pack and leading them off to the hillside to play chicken on a motorbike against the Doctor. And why's he made Midge dress in a big spangly 80s gameshow-host jacket and jokeshop fangs?"

"The motorbike duel is very, very silly and as a means of confrontation, quite pointless," says Richard. "Midge's sunglasses don't even get dislodged when he's blown from his bike!"

"Survival of the fittest," says Peter. "It's the Master's sick little joke. And I think it's brilliant. No idea how the Doctor ended up on that sofa, though."



“What a fight scene between the two Time Lords – primitive, violent, animal! Wow!” Peter

"I feel rather let down by this episode," says Clay. "As Richard says, the crash and its consequences feel and look daft as a brush."

"And where have the Cheetah People suddenly disappeared to?" wonders Richard.

"Off to a new planet, as this one's dying," says Peter. "Honestly, do try and keep up!"

"I'm not sure why the Master goes back to the Cheetah planet when he tried so hard to escape it," ponders Jac. "Peter, what am I missing?"

Peter sighs. "Obviously, the Master's gone hunting, caught the Doctor, and taken him back to his new home, the Cheetah planet."

As the Doctor and the Master fight it out on the disintegrating planet, Peter's loving it. "The juxtaposition between the alien and the mundane is terrific! And what a fight scene between the two Time Lords – primitive, violent, animal! Wow!"

"And for the Doctor to have got 'home' to TARDIS he must have been infected too!" shrieks Jac.

"Will the planet live on inside him as well?"

As the Doctor and Ace head back to the TARDIS, Richard sums up.

"I found it very irritating, I'm afraid to say," Jac, however, has been

looking at another programme entirely.

"That was wonderful. Like *Ghost Light*, I'm not certain I understood

everything, but I adored the journey. I've got goosebumps. It may in fact be my favourite story ever. You just want to bathe in it, wrap yourself up in it, give in to it... But that would probably be a bit dangerous."

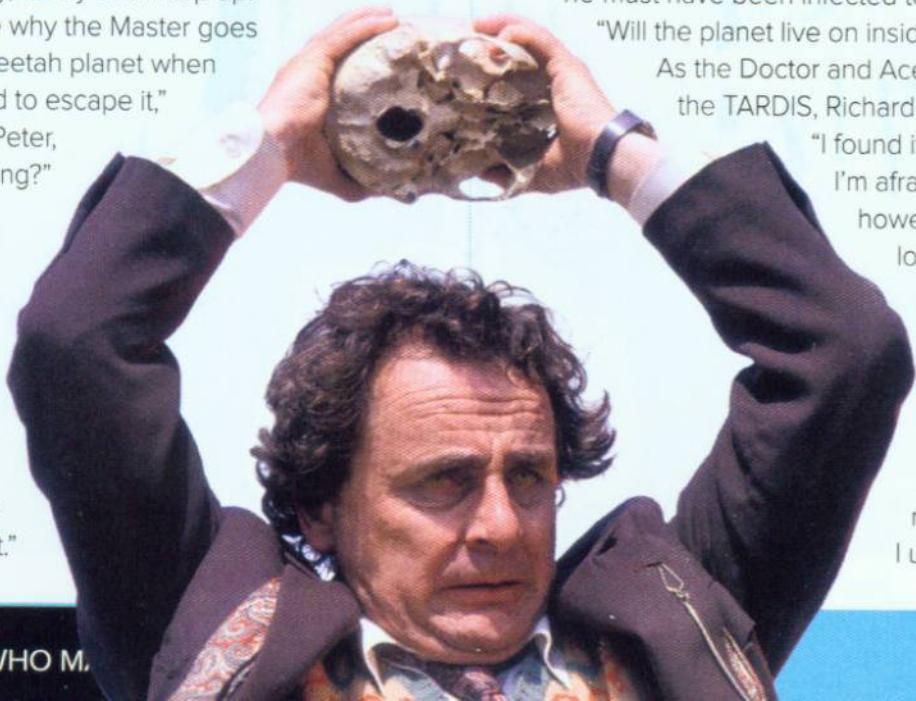
Peter's just as enthusiastic. "That was certainly up there with the very best. And how wonderful that the series can still give us something so original after 26 years!"

"I'm in the middle," says Clay. "The motorbike stuff was a terrible disappointment after all that came before. But there was definitely something quite brilliant about it. And just look at the final scene, the Doctor and Ace walking off into the sunset as the camera pans up to the sky. The Doctor's poetic final speech is a beautiful evocation of everything the series is about. I could weep. In fact, I *am* weeping."

"Roll on Season 27," says Peter. "I'm dying to see what happens next."

There's a very uncomfortable pause.

"Survival of the fittest," sighs Jac, and she's looking a bit misty too. "It's often taken to mean 'survival of the strongest' rather than 'survival of those most suited to their environment'. And it's sadly appropriate here. With Sylvester and Sophie and these strange and wonderful new stories, *Doctor Who* is the strongest it's been for years. But that's not enough to help it survive." ◀





As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

The EIGHTH DOCTOR

(1996)



After the last episode of *Survival* faded from our screens in 1989, a long silence fell over *Doctor Who*. Like castaways clutching at driftwood, fans grabbed eagerly at any hint of a revival as the months stretched into years. There was talk of a movie, and then of a Special called *The Dark Dimension*. There were rumours of Columbia Pictures, then CBS, then Steven Spielberg's Amblin Entertainment optioning the rights. Finally, it all came together as a co-production between BBC Worldwide and America's MCA Universal. With a lavish budget, a revamped format and a new Doctor at the helm, the 1996 TV Movie was the pilot for a proposed new series – but in the end the Eighth Doctor's era lasted for one night only before *Doctor Who* was cast out into the wilderness once more. But it was certainly a night to remember...

*"I came back to life
before your eyes.
I held back death!"*

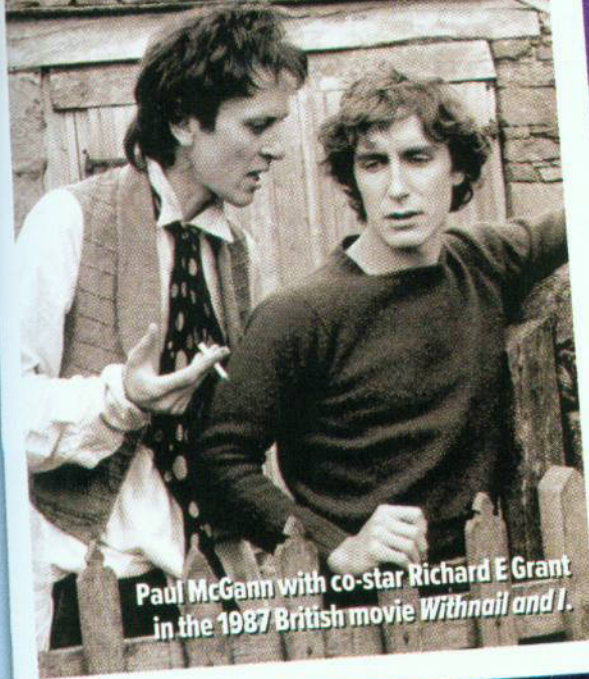
(Doctor Who)

W

ith his billowing hair and dandified attire (plucked not from the TARDIS wardrobe, but from the locker of a hospital worker attending a fancy dress party),

the Eighth Doctor cuts a romantic, windswept figure which belies his wayward personality: he's a man of many moods, combining the boisterous mania of the Fourth Doctor with the childlike curiosity of the Second and the haunted, faraway eyes of the Fifth. He also shares something of the Third's taste for physical action: he's more than capable in a motorcycle chase, and he is recklessly prepared to step in danger's way to achieve his aims, on one occasion even threatening to shoot himself to flummox a meddlesome traffic cop. The Eighth Doctor mingles that familiar Gallifreyan gravitas with an insouciant humour and an explosive lust for life as he joins forces with his new friend Grace Holloway to tackle the evil Master, whose attempt to take over the Doctor's body threatens to turn planet Earth inside out...





Paul McGann with co-star Richard E Grant in the 1987 British movie *Withnail and I*.

The Watcher's Guide to... The **EIGHTH DOCTOR**

Paul McGann (1959-)

After early television appearances in *Give Us a Break* and *Play For Today*, Paul hit the big time in 1986 as Percy Toplis, the title character in

the BBC's two-part drama *The Monocled Mutineer*. Relating the story of a true-life mutiny by British soldiers during the First World War, the show proved immensely controversial, drawing ferocious criticism from some quarters for its alleged left-wing bias. *The Monocled Mutineer* quickly assumed pole position in the Thatcher government's ongoing war with the BBC, but critics were united in their praise for McGann's performance as the mutineers' charismatic ringleader.

The following year brought a less inflammatory but equally celebrated role in the film *Withnail*

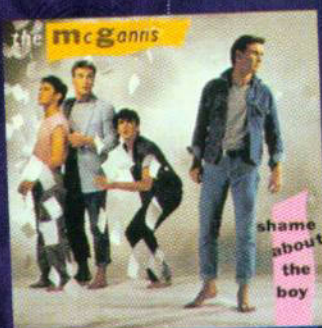
and *I*, in which McGann played the eponymous 'I' opposite Richard E Grant's *Withnail*: charting the misadventures of a pair of struggling actors at the fag-end of the 1960s, the picture was a critical hit and remains a cult favourite to this day.

Further movie roles followed in *Empire of the Sun*, *The Rainbow* and *Alien 3*. By the time the *Doctor Who*

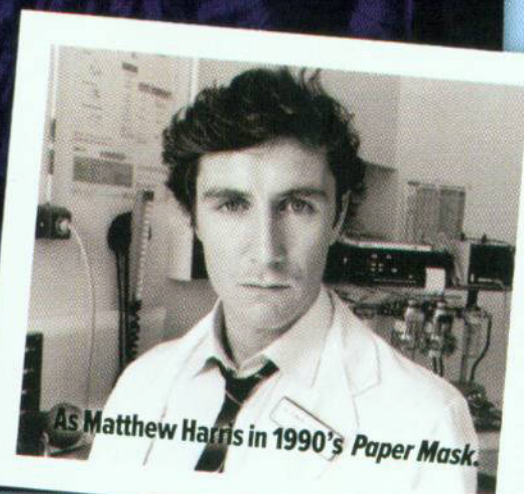
TV Movie was on the starting blocks Paul McGann had become a bankable name on both sides of the Atlantic, and he saw off a multitude of other candidates to win the coveted role of the Eighth Doctor.

Since 1996 McGann has remained busy, with films including *FairyTale: A True Story*, *Queen of the Damned* and *Lesbian Vampire Killers*. Television credits include *Our Mutual Friend*, *Sweet Revenge*,

Hornblower, *Kidnapped*, *Tripping Over* and *True Dare Kiss*, while his theatre work includes *Mourning Becomes Electra* at the National Theatre and *Helen* at the Globe. He remains much in demand for voiceover work and can often be heard narrating TV documentaries, while his contribution to Big Finish's series of *Doctor Who* audio plays has been prodigious, far outstripping the mere 85 minutes that the Eighth Doctor spent on screen. Paul McGann: his shoes fit perfectly!



shame about the boy



As Matthew Harris in 1990's *Paper Mask*.

Notable **FIRSTS**

Unsurprisingly for an American co-production made seven years after the BBC's cameras had last rolled on *Doctor Who*, the TV Movie boasts a fistful of firsts. Most obviously,

it's the first and thus far only *Doctor Who* story to be made entirely outside the United Kingdom. Although set in San Francisco, it was actually filmed in Vancouver: this sort of thing was common practice for many American film and television dramas in the 1990s, Canada offering competitive financial incentives to companies from the United States.

The TV Movie is unique in being the only episode of *Doctor Who* to have no individual title of its own. It's just called *Doctor Who*, a state of affairs which can become a little confusing in the context of an ongoing series which is also called *Doctor Who* – which is why we tend to call it 'The TV Movie' instead (or else *Doctor Who: The Movie*, as the DVD calls it. Or *Frisco 2000* if you're a Jarvis Cocker fan.



CGI wizardry from the TV Movie.

Or *Grace*: 1999 if Gerry Anderson is more your bag. Or *I Left My Second Heart in San Francisco* if Tony Bennett floats your boat. By all means send in your own suggestions). When quizzed about this terrifying deviation from the norm, producer

Philip Segal suggested that if fans really wanted an individual title, they could refer to the story as *Enemy Within*. But we ought to stress that this title doesn't appear on any production paperwork, so it's far from 'official'.

Notwithstanding a couple of internal monologues during the Second Doctor's era, and the unusual opening sequence of *The Deadly Assassin* in which the Fourth Doctor (and/or Tom Baker) reads a brief prologue about the Time Lords of Gallifrey, the TV Movie sees the first real instance of the Doctor actually narrating his own adventures. This is doubly interesting in that we hear Paul McGann's voiceover right from the off, while on screen we're still following the exploits of Sylvester McCoy's Seventh Doctor. The narration was intended to help establish the *Doctor Who* format for viewers who might be unfamiliar with the show's history – but by attempting to shoehorn in the concepts of Skaro, the Master, the Daleks, the Time Lords, Gallifrey, and the limit of twelve regenerations (and in only slightly more time than it took you to read that), this unwieldy opening salvo might well have served chiefly to overload the brains of the uninitiated and prompt them to switch channels in search of something less weird. Oh well.

The popular definition of 'CGI' is a moot point: among *Doctor Who*'s earliest computer-generated

images are the Quantel effects in *The Leisure Hive* and the police box and pyramid conjured up on the TARDIS scanner in *Logopolis*, and by the late 1980s all manner of exotic alien backdrops were being painted in by computer. But in terms of what we tend to think of today as 'proper' CGI – great galumphing three-dimensional monsters interacting with the live action – the TV Movie can claim first dibs with its gooey realisation of the Master in his 'morphant' form, slithering around San Francisco like a python made of mucus. Yuk.



The Eighth Doctor at his wood-panelled console.

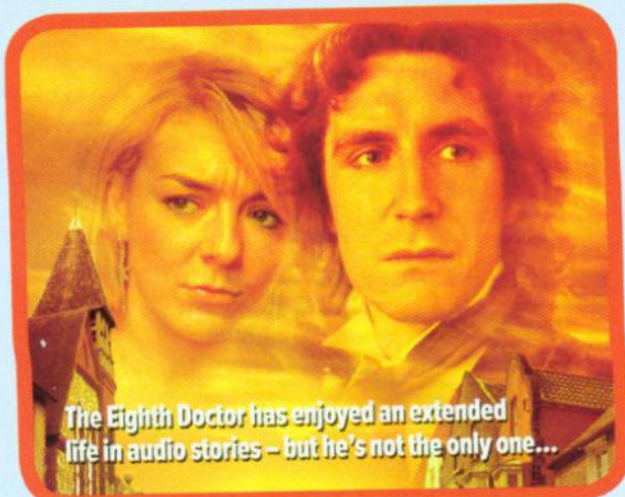
Previous eras of *Doctor Who* had seen many alterations to the interior design of the TARDIS, but none so radical as the sumptuous Victorian Gothic creation ushered in by the TV Movie. Candle-lit and wood-panelled, in many respects it's rather like a big-budget reimagining of the Fourth Doctor's secondary control room, but it also offers a significant taste of things to come nine years later: the huge flying buttresses looming around the perimeter of the console area, the ceiling-high time rotor, and not least the console itself with its retro-style levers and crank-handles, are all considerably more like the BBC Wales TARDIS than anything seen previously. So don't let anyone tell you that the TV Movie had no impact on the future of *Doctor Who*...

DOCTOR WHO

The only title given for the TV Movie is *Doctor Who*.

The Watcher's Guide to... The **EIGHTH DOCTOR**

Pescatons, Pustules and Pollard!



The Eighth Doctor has enjoyed an extended life in audio stories – but he's not the only one...

Like many of his counterparts, the Eighth Doctor has enjoyed a thriving afterlife in novels, comics and audio adventures. The latter, courtesy of BBC licensees Big Finish Productions, allow fans to enjoy all-new stories featuring impressive guest casts and wraparound sound design which puts a lot of radio drama to shame. The Big Finish series has seen Paul McGann reprise his role with gusto alongside new companions like Charley Pollard and Lucie Miller: over 50 different Eighth Doctor adventures are now available to buy, and a new season is in the works even as you read this.

With Peter Davison, Colin Baker and Sylvester McCoy also on board, not to mention a host of companions and monsters old and new, Big Finish has earned an unrivalled reputation in its field. But they weren't the first to delve into the world of the *Doctor Who* audio adventure. Cock an ear to some of the pioneers...



Doctor Who and the Pescatons (1976)

This fondly-remembered LP features the Fourth Doctor and Sarah Jane tackling an invasion of London by giant amphibious sharks with scary kwssshh-bom-bom heartbeats. Their leader, the mighty Zor, is voiced by the legendary Bill Mitchell, king of the gravelly American voiceover in 1970s Britain ("Denim – for men who don't have to try – too hard.").

Classic Sarah line: "Even my goose-pimples have goose-pimples!"

Exploration Earth: The Time Machine (1976)

For BBC Schools Radio, the Doctor and Sarah travel back in time to witness some suitably educational stages in the Earth's geological development, encountering a no-good alien called Megron along the way.

Classic Sarah line: "Doctor, the Earth is being blown apart by those horrible volcanoes!"

Slipback (1985)

During the eighteen-month semicolon that punctuates the Sixth Doctor's era, he and Peri keep the ball rolling with this quirky Radio 4 escapade set aboard a spaceship



Nicola Bryant and Colin Baker promote Slipback.

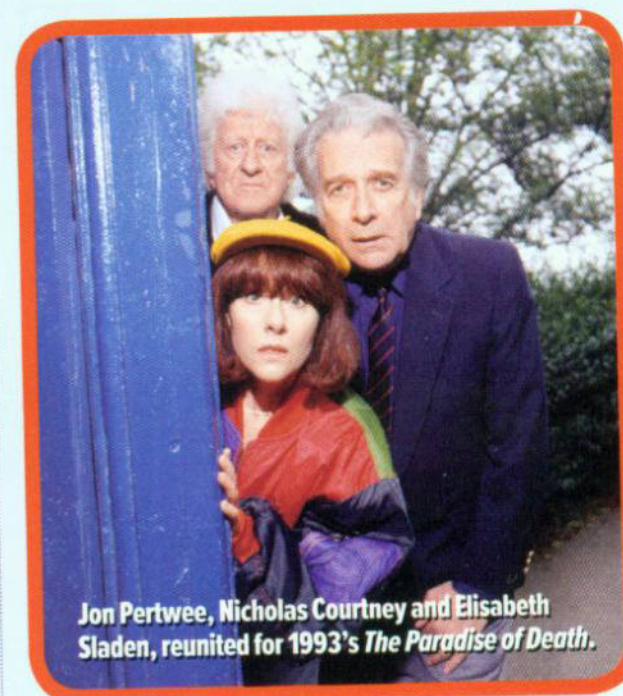
which is in dire peril of exploding and nicking the plot of *Terminus*. Chief villain Slarn is played by the Black Guardian himself, Valentine Dyal.

Classic Slarn line: "Look at my pustules grow!"

The Paradise of Death (1993)

In *Doctor Who*'s 30th anniversary year, Jon Pertwee returns as the Third Doctor in a colourful Radio 5 extravaganza bursting with blockbuster action: only in the audio medium could you reasonably expect to find the Brigadier flying into battle astride a giant bat while the Doctor tackles a monstrous toad in a gladiatorial arena. Completely bonkers, but in a good way.

Classic Brigadier line: "Those aren't my legs! Since when have I painted my toenails pink?"



Jon Pertwee, Nicholas Courtney and Elisabeth Sladen, reunited for 1993's *The Paradise of Death*.

Cliché-Busting: The 'Half-Human' Doctor?

Of all the unlikely innovations foisted on *Doctor Who*'s format by the TV Movie (he's friends with the Daleks? He keeps the Eye of Harmony inside the TARDIS?? He snogs girls??), by far the most controversial is the revelation that, just like Mr Spock, the Eighth Doctor is "half-human on my mother's side." What's with this bombshell, and how can we even begin to reconcile it with the rest of *Doctor Who* history?

Well, now. Take a deep breath and ponder this. It's not until *The Tomb of the Cybermen*, midway through the Second Doctor's era, that we learn that our hero measures his age in centuries. And it's not until the Third Doctor's debut *Spearhead from Space* that we learn he has two hearts. Prior to these disclosures, there's very little on-screen evidence to suggest that the series originally regarded



The retinal structure of the human eye...

its lead character as anything more exotic than a human from the future, whether from Earth or some faraway colony planet.



The Doctor's x-ray shows that he has two hearts!

In several 1960s stories, such as *Inside the Spaceship*, *The Tenth Planet* and *The Wheel in Space*, characters check the unconscious Doctor's heartbeat and find nothing unusual.

Now, take an even deeper breath and contemplate the ingenious and/or spectacularly loopy theory put forward by some fans that, for reasons yet to be revealed, the Doctor was indeed born half-human, and that the Time Lords later 'rebooted' his genetic make-up when expediting his second regeneration at the end of *The War Games*. In other words, they cancelled out his mixed-race physiology and, among other things, gave him back his second heart. This would neatly explain why he seems to have only one heart as late as *The Wheel in Space*, but has two (not to mention all manner of other alien attributes we've never heard about before) in *Spearhead from Space*. It might also explain why he refers to himself in the TV Movie, albeit harking back to days long gone, as half-human.

Yes, you're quite right. It's absolute nonsense. The real explanation is that it's a TV show, made over a long period of time by all sorts of different people, and they made it up as they went along. But all the same, it just goes to show how clever fans can be, doesn't it? Hurrah for fans!



Canonical Companions?

Is Grace Holloway a companion? She's the nearest the Eighth Doctor gets to having one, but she's only in one story and they part company at the end. So what makes her any more of a companion than, say, Richard Mace in *The Visitation*, or Laurence Scarman in *Pyramids of Mars*, or Lynda with a 'y' in the *Bad Wolf* two-parter... or, for that matter, Chang Lee in the TV Movie?

This is the sort of question that your esteemed editor and I have been asking ourselves on a regular basis over the last few months as we've compiled sidebars like the rather economically-sized one on this page. For starters we had to decide whether to include that other one-story assistant, Sara Kingdom, among the First Doctor's companions. And then there was the question of the Brigadier and his UNIT colleagues: are they 'companions', or merely 'recurring characters'? After expending a great deal of precious oxygen on this vital debate, we plumped for the latter.

Next month we face the alarming prospect of deciding whether to accord Mickey and Jackie the status of companions of the Ninth Doctor. Some maintain that Mickey doesn't become a companion until he boards the TARDIS at the end of *School Reunion*, but that seems a bit complicated: surely he either is or isn't... or is he? If he isn't, then presumably Donna isn't a companion in *The Runaway Bride* either, but becomes one in *Partners in Crime*. Is Astrid a companion in *Voyage of the Damned*? Aargh!

So, before we arrive at that particular can of worms, let's reach fearlessly for the tin-opener and have a little word about the whole thorny topic of what exactly defines a *Doctor Who* companion.

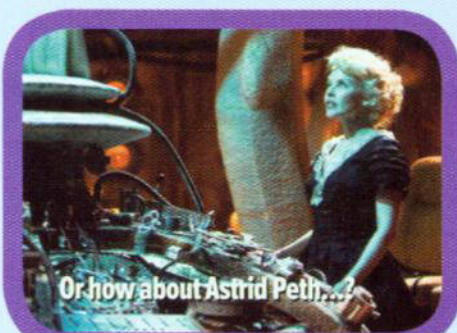
The answer is nowhere near as straightforward as it might seem. The



Is Sara Kingdom a companion?



What about Sergeant Benton?

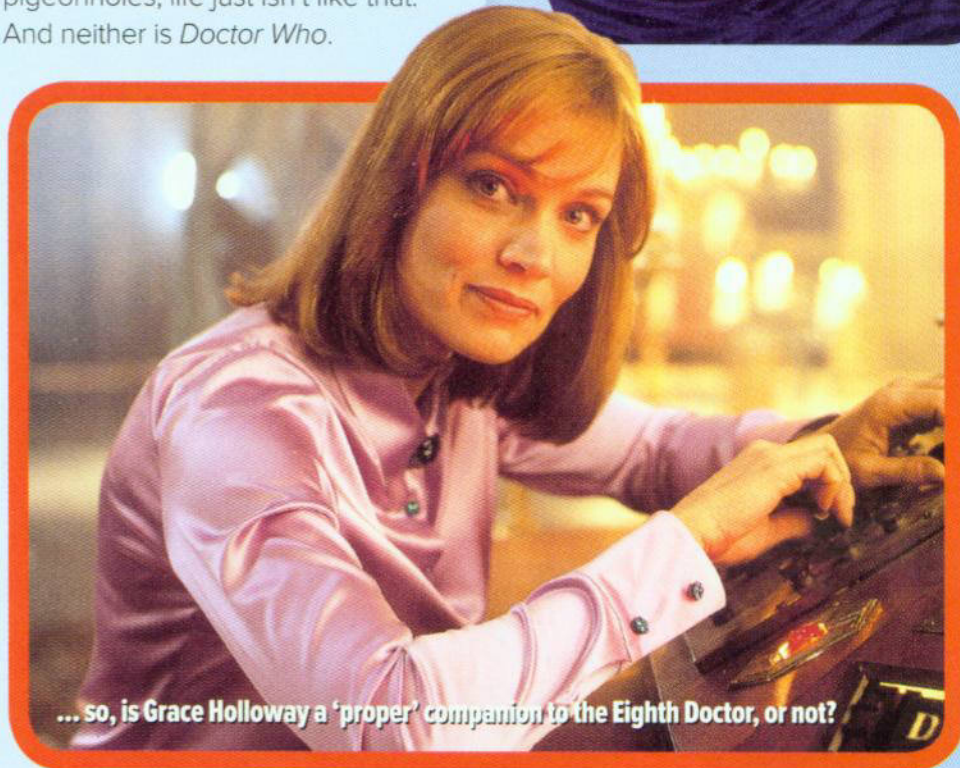


Or how about Astrid Peth...

simple act of travelling in the TARDIS doesn't guarantee companion status, otherwise everyone from Eldrad to the Sylvest twins would be a companion – and Liz Shaw wouldn't. Simply appearing in more than one story is no good either: one-hit wonders Sara and Grace usually make the grade, but nobody has ever suggested conferring companionhood on Borusa, who turns up in four stories, or Professor Travers, who assists the Second Doctor in both Yeti adventures, or Sabalom Glitz, who teams up with the Sixth and Seventh Doctors.

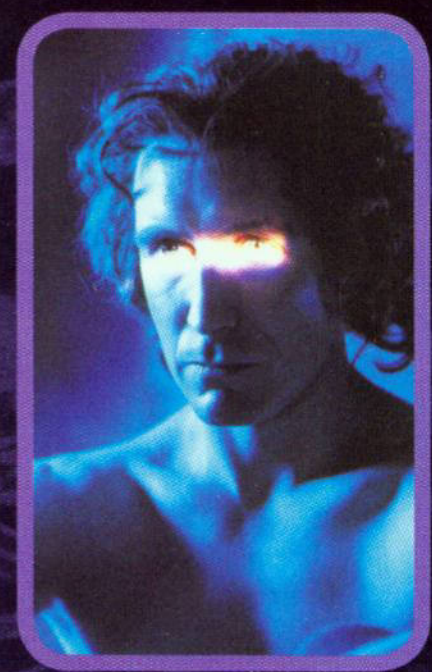
So it's not an exact science: somewhere, somehow, lines have to be drawn, however arbitrary and however silly. And let's be honest, sometimes it really *can* be a bit silly. Were we to follow the line of reasoning about Mickey not being a companion until *School Reunion*, then by the same token we certainly shouldn't regard Nyssa as a companion until she turns up in Part Two of *Logopolis*. And consider this: in *The Invasion*, there are half a dozen soldiers with bigger roles than the lowly Corporal Benton, but it's Benton who is installed as a UNIT regular eighteen months later – and that's why his trifling presence in *The Invasion* has acquired its retrospective significance in the eyes of fans. Looking purely at their respective roles in the Second Doctor's adventures, it's completely ridiculous to consider Benton a more 'important' character than his superior Captain Turner, or a more 'regular' character than Professor

Travers. But that's the way the cookie crumbles. The sands keep shifting. It doesn't always make sense. So if you disagree with our lists of 'companions' and 'recurring characters', that's absolutely fine – you can make your own list, and no harm done. Because there aren't actually any rules. There isn't an infallible oracle somewhere that decrees who's a companion and who isn't. Tempting though it is to squeeze everything into pigeonholes, life just isn't like that. And neither is *Doctor Who*.



... so, is Grace Holloway a 'proper' companion to the Eighth Doctor, or not?

Adventures of the EIGHTH DOCTOR



• Doctor Who (1 episode)

Companions of the Eighth Doctor

• Grace Holloway
(*Doctor Who*)

Other recurring characters

• The Master
(*Doctor Who*)

Regeneration No.8

"Oh, could have been worse – look at the ears!" (Rose)

The Eighth Doctor's transformation into the Ninth is the only regeneration whose circumstances remain shrouded in mystery. But if you look closely enough, there are clues: during his first visit to the Tyler residence in *Rose*, the Ninth Doctor spots his reflection in a mirror, and his reaction firmly implies that this is the first time he's seen his new face. From this we can tentatively surmise that the regeneration was the result of some sort of climactic stand-off at the conclusion of the Time War: so, when the Tenth Doctor later reveals that he was at the fall of Arcadia, and that he saw Davros' command ship fly into the jaws of the Nightmare Child, we can confidently assume that he witnessed such horrors through the eyes of his Eighth incarnation...



Could the Doctor's eighth regeneration have had something to do with Davros and the Time War?





Charley says...

She travelled in the TARDIS for nearly ten years – with both the Eighth and Sixth Doctors! **Dan Berry** chats to Edwardian adventuress Charley Pollard, aka **India Fisher**.

WARNING!
Spoilers

Contains details about Charley's final stories!

The role of the *Doctor Who* companion has changed a lot in the past decade. You wouldn't catch Donna Noble dropping out of an adventure because of a twisted ankle, or Captain Jack running around in a short skirt. (Actually, on second thoughts...)

But Rose Tyler wasn't the first companion to stand as an adventurer in her own right. She wasn't even the first companion to fall in love with the Doctor. Oh, no. Ladies and gentleman, meet Charley Pollard!

"She's a great character," smiles actress India Fisher. "I've loved playing her. I always maintained that I didn't want to play the sort of whingey companion... I'm not an old-school *Doctor Who* fan, but in my limited knowledge of it, I've seen companions being a bit pathetic. And it's like, why is the Doctor travelling with them? Why does he not just put them on the next planet and tell them to go away? Whereas Charley was up for the adventure *anyway*; she was going to be an adventuress in her own right. She just happened to hook up with this man who took her to places she couldn't possibly have imagined."

Charley was first introduced in the 2001 CD *Storm Warning*, and went on to star in 28 plays as a companion of the Eighth Doctor, and a further eight with the Sixth Doctor, thanks to some timey-wimey complications. She's battled Daleks and clockwork men, met Shakespeare and crossed into other universes, but after nine years in the role, her time in the TARDIS came to an end last month.

"It's a very sad thought to think that Charley is no longer part of my life," India frowns. "I think I need to come to terms with it. I've been quite busy in other jobs, so that's given me something to focus on, and I haven't been quite upset as I possibly will be in the future, when it finally hits me that Charley is no more..."

As DWM sits down to talk to India over coffee, it's been two weeks since her final story – *Blue Forgotten Planet* – was recorded. But even though Charley's tale has come to an end, her legacy lives on, as the character paved the way for the Ninth and Tenth Doctors' companions.

"Just before *Doctor Who* came back to telly," India remembers, "I did get a very nice email from Russell T Davies saying 'If it hadn't been for Charley, I wouldn't have been able to write a character like Rose', which I thought was extraordinary. It was very lovely of him to a) write to me, and b) say that!"

Nowadays, we're used to the Doctor and his companion becoming very close ("There's *snogging in the TARDIS*!" India screams, mock-incredulous. "I'm shocked and appalled!"), but back in 2002, when Charley told the Eighth Doctor she loved him, India was breaking new ground.

"There was *outrage* at the fact that she said she loved him," she acknowledges. "But Charley was 18, she'd run away from home and boarding school, she had no family and no friends – the Doctor was her world, in the truest sense. She had nobody else. He was the father figure, the best friend, the only boyfriend possibility she had, so when she said she loved him, it was a very complex love. It wasn't 'I fancy you, do you wanna...' – it was 'I love you' in every aspect of what love means."

"It's been extraordinary to see the progression of the character," she continues. "Usually, you play a character you love, and if it's in a play or something you'll get a two-month run, if you're lucky, before you have to put it aside. To have an opportunity to play something and let it grow, naturally, over the best part of a decade... It's brilliant!"

Before *Doctor Who* returned to our screens in 2005, the Eighth Doctor and Charley were, for many fans, the 'current team', and the attention they received was a surprise to India.

"At the PanoptiCon fortieth anniversary convention, it was extraordinary," she recalls. "That was at the height of our popularity, I think, with stories like *Chimes of Midnight* and *Neverland*; that second season where we hit a peak. That was a *mad* convention, it was like a tiny window into what it must be like to be J-Lo! Being on stage with Paul, and hundreds of people screaming his name... it's like, wow."

After that initial success, Charley's adventures continued in the epic fortieth anniversary story *Zagreus*, which was met with a more mixed response. "That was a bit of a behemoth in the final edit, let's say!" smiles India. "I did listen to it in Chicago when I had very bad jet-lag and I needed to get to sleep!"

Things then took an experimental turn, with the Doctor and Charley spending the next few stories trapped in a different universe. "I think quite quickly the fans made it clear that they didn't like the Divergent Universe," she nods. "It had gone from this sort of peak, this you-can-do-no-wrong period of the second season, to 'Erm, where are you going with this...?'"

"To be able to play a character and allow her grow naturally over the best part of a decade is brilliant!"

With stories that pushed the boundaries of *Doctor Who*, and pressure from the fans, both lead actors started to feel the strain. "He puts his heart on his sleeve, really, in the studio," says India, of Paul McGann's brief disillusionment, "and I was aware that the series was taking an odd turn. But I respect Gary [Russell, then producer] for, as you say, pushing the boundaries, and trying something different."

The Divergent Universe stories introduced a second companion, in the form of Conrad Westmaas as C'rizz. "I think we needed that third person," India explains. "After we say we love each other, what are we going to do – sit there and look embarrassed? I think they needed someone else to come in."

"I think Conrad felt responsible, coming into this successful duo at the point that things went on a bit of a wander," she suggests, "but, y'know, ultimately we got back on track."

Indeed, the three time-travellers soon returned to their own universe, encountering brain-worms, spooky streets, and Anna Massey, before eventually parting ways. In 2007's *Absolution*, C'rizz died, and the Doctor's reaction inspired Charley to leave, too. "Charley's attitude to the Doctor had massively changed," agrees India. "She'd seen him cold and unaffected by C'rizz's death. He didn't really mind, because this had happened to him before. That was the slap in the face for her, the realisation that she means as little to him as everyone else."

After one last adventure together (*The Girl Who Never Was*), Charley witnessed the Eighth Doctor's apparent death, and was left stranded on a desert island, only to be rescued by an earlier version of the Time Lord.

"She's on a desert island with bits of wreckage," India giggles, in disbelief, "and has somehow managed to make a crystal radio set! Her abilities are, apparently, endless!"

"When she finally gets rescued by the Sixth Doctor, she's in a position of power and control," India explains, more seriously. "She knows this terrible thing about how he dies, and is protecting him by not telling him. And that is a *massive* shift in power. She has knowledge that he doesn't, and that's made her grow up massively."

While listeners saw a new, secretive side to Charley in her travels with the Sixth Doctor, the Eighth was travelling with a new friend – Lucie Miller, as played by Sheridan Smith.

"Ah yes," says India, feigning stern jealousy, "the other woman!" Her frown breaks into a grin, and she laughs again. "I was told that they were moving to BBC7, and for that move they would need a new companion. It was a blow, after playing it for several years, but Sheridan is a brilliant actress. I've worked with her on *Elephants to Catch Eels*, and I think she's brilliant, and hilarious."

Now, the Sixth Doctor and Charley have also split, following a set of three linked adventures which saw Charley temporarily replaced by the alien Mila, who took her form. In *Blue Forgotten Planet*, Charley and Mila/Charley spent a lot of time together, which meant India had entire scenes to herself.



"I like nothing better than entire pages of me!" she laughs. "Nah, I'm joking. It was so well-written, and they were very different, with separate intonations and distinct ways of speaking, so it was very easy for me. Nick [Briggs, director] did offer to let me record them separately, but actually it was much easier as an actor to give myself the line before, for the quick-fire arguing, and so on."

India is thrilled with *Blue Forgotten Planet* as the final chapter in Charley's life. "I think it tied up a lot of things," she enthuses. "She finally admitted to the Sixth Doctor what's been going on, so they got to say what they needed to say to each other. Charley had to unburden herself. I think it tied things up really nicely. But it leaves things open, with the Vybrans..."

Ah, yes. At the end of the story, the listener isn't quite sure which version of Charley has suffered which fate. Since this is sure to become the subject

Charley's Companions

Colin Baker (The Sixth Doctor)

"Colin is an absolute genius," India smiles. "I love him. I think our styles work really well together. We instantly gelled. It was quite a weird thing to work with another Doctor, at first, but it's been brilliant to spend time with him."



Paul McGann (The Eighth Doctor)

"Oh, he's a lovely man! He was one of my heroes anyway, because I'm completely in love with the film *Withnail and I*!" It's been mentioned that Paul doesn't always prepare Big Finish scripts in advance... "And that is why he's so extraordinary," explains India, "because you watch him, and you know that he's reading that sentence for the first time, but he reads it with *absolutely* perfect intonation, and exactly the right weight for the scene. I sort of learnt on the job, watching him, and that's stood me in good stead because most of my career is now voiceover work. So thank you, Paul!"



Conrad Westmaas (C'rizz)

"[Former *DWM* editor] Clay Hickman introduced us," India reveals. "Conrad was working for *DWM*, and we all went to see something at Riverside Studios. Clay said, 'This is my friend Conrad', and this *beautiful*, tall, stunning man in this black coat with a huge feathery, fluffy collar walked up. I was like, 'Uhh, who are you?!' but sadly I realised he was not my way inclined! He is one of my closest friends. I'm eternally grateful to *Doctor Who* for introducing me to Conrad Westmaas – he's a prince among men."



Anneke Wills (Lady Louisa Pollard)

"I love Anneke," says India. "She's wonderfully eccentric! She was my mum in *Zagreus*, then in, erm..." *The Next Life* and *Memory Lane*. "You've done better research than me!" Well, if you count checking Wikipedia as research... "Brilliant! I'm always so pleased to see her at conventions and things, because we always have a chat. She's one of those people you can talk to for hours, and she lives the most blissful, idyllic life with her cottage overlooking the sea... I want to be Anneke Wills!"



of much debate, what's India's interpretation of those final scenes?

"My two penneth is that it's Charley who's left," she considers. "Only Charley would be magnanimous enough to put Mila into the Doctor's memories. As far as I'm concerned, it's Charley who survives!"

As our conversation draws to a close, we ask India to sum up her nine years of time travel.

"I've loved every minute of it!" she beams, oozing enthusiasm. "I've just had the time of my life. I know it sounds cheesy, and it sounds like I have to say that, but I've met some amazing people, found friends for life, travelled the world and had the chance to play one character for nine years, seeing that character progress. There are very few actors I know that have that opportunity. So thank you, *Doctor Who*, I owe you a lot!"

The final Doctor Who audio adventures featuring India as Charley Pollard are available to buy now from Big Finish Productions, priced £14.99 on CD or £12.99 to download. See www.bigfinish.com for more details.

THE FACT OF FICTION

Let's head back in time to 1964 – and the third *Doctor Who* serial ever: **David Bailey** explores *Inside the Spaceship*...

» THE EDGE OF DESTRUCTION

BROADCAST: 8 FEBRUARY 1964

We join our heroes as a thundering explosion rocks the TARDIS, knocking everyone unconscious.

- This is a recap of the cliffhanger from the end of the previous episode, *The Rescue* – the final episode of *The Mutants* (aka *The Daleks*, 1963/64). Though *Doctor Who*'s format of distinct, multi-episode stories was set from the get-go, the series' early years were presented a little more like a serial, with most stories ending with a cliffhanger to tease the next adventure. These cliffhanger endings to stories became much less frequent after *The Gunfighters* (1966), which was followed by *The Savages* (1966) – itself, the first story not to feature titles for each individual episode.
- David Whitaker wrote the scripts for this story in just two days – but the ungrateful cast still complained. Carole Ann Ford didn't like that the TARDIS occupants were behaving so out of character, while William Hartnell grumbled about all the long speeches he was expected to give. Jacqueline Hill, on the other hand, rather enjoyed it: "We didn't really know what was going on," she said, "but we had a super time having histrionics and shouting at each other."



Barbara (Jacqueline Hill) comes to and wanders the control room, dazed and confused. She sees Ian (William Russell), but seems to not quite recognise her old friend.

- Barbara's still wearing the fetching Thal trousers she borrowed in *The Mutants*.

Susan (Carole Ann Ford) wakes, and she too seems to have difficulty remembering her old teacher and new travelling companion, Barbara. For a moment, she is crippled by a pain in her head but, as it clears, she spots her grandfather, Dr Who (William Hartnell), lying motionless on the control room floor.

Barbara sends Susan to fetch water and ointment so they can tend to the wound in the Doctor's head. As she goes, Susan spots Ian, and wonders who he is. Ian himself, when he comes round, seems a little less familiar with Barbara than he has been, calling her simply "Miss Wright."

- Ian examines the unconscious Doctor, saying, "His heart seems all right..." Now, with the benefit of hindsight, we all know full well that Time Lords have two hearts, so what's happening here? Perhaps Ian – who has no reason at this point to think that the Doctor might have second heart – just listens to the left-hand side of the Doctor's chest and makes his rough diagnosis from there. That would be the simplest explanation. Daniel O'Mahony, in the *Missing Adventure* novel *The Man in the Velvet Mask* (1996, Virgin Publishing) suggests that Time Lords

"As we learn about each other, so we learn about ourselves..."



A LITTLE OVER TWO MONTHS

into its lifetime, and the heroes of *Doctor Who* are already trying to kill each other. It's obvious from the opening moments of *Inside the Spaceship* that this is a very different *Doctor Who* story – and despite the many tales that have followed it, it remains unique as the only story set entirely aboard the TARDIS.

After 11 episodes introducing us to the Doctor, Susan, Ian and Barbara, the focus turns to the other star of the show, the Doctor's strange time/space vehicle itself. From its first appearance in *100,000 BC*, it's clear that the TARDIS is something very special – but here, it becomes more than just a bigger-on-the-inside time machine (as if that wasn't enough!). In these two episodes, we learn a little more about its workings, as well as some tantalising hints that it's as much a 'living' thing as its occupants. We're



also introduced to some concepts that will come back to make a huge impact in the Doctor's life in, ooh, around 40 years.

It's certainly true that *Doctor Who* was still finding its feet at this point, and its continued future was by no means certain at the time this story was written. Indeed, this could have been the final story, if Donald Baverstock, the BBC's Chief of Programmes, hadn't given the green light for more episodes to follow it. After a dramatic trip back through time and a gripping fight against the Daleks, the programme presents us with the dark and sometimes nasty journey into the hearts of both the TARDIS and its occupants. It's a surprisingly confident story – there was little reason at this point for the viewers to really trust the Doctor, so why *wouldn't* he threaten to kill his new companions? – and given its genesis as little more than a 'filler' to round out the series' first planned run of 13 episodes, it remains exciting and, if you'll excuse the pun, edgy viewing.



Susan (Carole Ann Ford) threatens her science master, Ian Chesterton (William Russell) with a pair of scissors. Ow, ow, ow!

yet he is able to retrieve a pouch of water. He returns to Susan, who is awake – she wields a pair of scissors as a knife, warding Ian off. Terrified, she doesn't know who he is, and in a fit of insanity, she repeatedly stabs her bed...

- Yowch! You can't imagine for a second that such a scene would be broadcast nowadays; but even back in the wild and free 1960s, Susan's scissor spree raised a few eyebrows. Several BBC colleagues of producer Verity Lambert, who themselves had worked on various children's programmes, let it be known that they thought she had gone over the line with this scene.

- In the making-of documentary on the DVD of this story, Lambert addresses these issues, and sombrely agrees with the criticisms: "I do think there is a responsibility – remember, there are kids, young kids, watching that," she said. "And to use household instruments in a threatening way, where they can be imitated, I think is a bad thing. Of course, the wrath of the children's department came down on us for that. We had to apologise, and they wanted the whole series

only develop their second heart following their first regeneration. A tempting solution – except that the Second Doctor still only seems to have one heart in *The Wheel in Space* (1968). We only find out about the Time Lord's "binary vascular system" following the Doctor's regeneration into his third incarnation, in *Spearhead from Space* (1970).

The Doctor slowly regains consciousness, mumbling in a daze: "I can't take you back, Susan," he mutters, "I can't..."

- In *100,000 BC* (1963), the Doctor describes Susan and himself as "exiles" from their homeworld – but wistfully adds, "one day, we shall get back." Maybe, then, he added that for Susan's benefit, to leave his granddaughter with some hope that they would see Gallifrey again one day. Here, on the fringes of wakefulness, he is subconsciously letting slip that their return is actually impossible. The reasons for the Doctor's departure from Gallifrey wouldn't be explored for many years: the most complete, albeit outlandish, account is given in the *New Adventure* *Lungbarrow* (1997, Virgin Publishing) by Marc Platt.

Finally, Barbara remembers that she is aboard the TARDIS! Meanwhile, Susan is confused by the food machine. Although the indicator suggests it has run out of water, she is still able to get it to dispense some. She returns to the control room and gasps in shock when she sees the

'Susan's 'scissor spree' was later recognised by producer Verity Lambert as a mistake...'

TARDIS' exterior doors are open. She insists that the doors should not be able to open on their own, and Barbara suggests that perhaps they were forced open when the ship crashed.

- "No, the ship can't crash," Susan says, "it's impossible!" Oh, really? I've got an *SS Titanic* lifebelt here that says different... (*Last of the Time Lords* (2007))

Susan thinks she can feel another presence inside the ship. Ian takes a step towards the open doors, but they swing shut in front of him. As he walks away, they mysteriously open behind him – then close again as he moves back towards them. Susan reaches towards the console, and screams as she touches it, falling unconscious on the floor.

Ian takes Susan to the safety of her bed, while Barbara helps the Doctor as he wakes up. The old man claims that he was hit on the back of the head...

Ian lays Susan down, then tries to fetch some water from the food machine. Again, it shows as empty – and

taken away from us, because we were irresponsible. I see it was a mistake and I apologise for it. Looking at it today, I thought, "Yes, that was a mistake."

Some time later, the scissors having been wrested from Susan, the Doctor insists that the ship has materialised somewhere. But Barbara doubts him, thinking that the old man really has no idea where they are. The Doctor and Ian check the fault locator.

Barbara goes to check on a fevered Susan. The girl is acting strangely, and Barbara guesses why. She asks her to hand over the scissors, which Susan raises in a threatening gesture – but the girl is unable to attack, and Barbara tears them from her. Worried about the possibility of an evil presence in the ship, Susan suspiciously suggests that it could be hiding inside one of them...

- There are a few hints throughout the story that the threat could be from an unknown force within the TARDIS, and the pre-publicity even plays on this. The *Radio Times* coverage claimed that the Doctor and his companions 'are joined by a strange presence'.

THE FACT OF FICTION

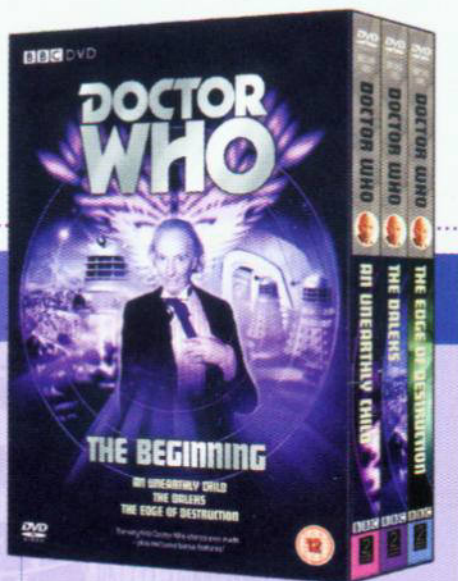
» The Edge of What?

THIS STORY IS OFTEN REFERRED TO AS *The Edge of Destruction* – following a pattern established, more out of habit than accuracy, throughout the 1970s and 80s. Since early stories didn't have their own overarching titles (not until 1966's *The Savages*, anyway), in 1973 the *Radio Times*' *Doctor Who* 10th Anniversary *Special* simply listed the first episode of each serial. Thus, this two-part story was referred to as *The Edge of Destruction* – a title it had never been assigned at any stage during production. As such, *The Edge of Destruction* moniker only came into use nearly a whole decade after the story's transmission! In that case, what title was the serial assigned at the time it was actually made?

Unlike some other early stories, which changed titles several times during production, the answer seems relatively straightforward: BBC Enterprises gave the story's title as *Inside the Spaceship* on a number of overseas sales documents. There is also copious production

documentation with the title *Inside the Spaceship* (or earlier, *Dr Who inside the Spaceship*), while promotional notes for Whitaker's later story *The Rescue* mention that he'd also written something called *In the Spaceship* [sic]. No other titles are given for this serial until more than a decade after the event. (The other sometimes-used title for the story is *Beyond the Sun* – but this appears to have been a mistake first appearing in 1974 on documents for overseas sales of the story. *Beyond the Sun* was, in fact, a title given at one stage to the previous seven-part serial.)

But despite the overwhelming evidence for Serial C's only title during production being *Inside the Spaceship*, it's been very hard to make it stick – probably because it was not widely known by *Doctor Who* fandom until Stephen James Walker uncovered much of the original paperwork, and published his findings in the fanzine *The Frame* in November 1988. By this time the erroneous title *The Edge of*



Destruction was ingrained in fan consciousness thanks, in part, to 1976's second edition of *The Making of Doctor Who*, and Jean Marc Lofficier's 1981's *The Doctor Who Programme Guide – Volume 1*, which followed the lead of the *Radio Times Special*.

The novelisation, video and DVD releases all use the title popularised later by fandom: *The Edge of Destruction*. Indeed, such was the confusion in 1970s fandom that various sources including the *Doctor Who* Fan Club and the *Doctor Who* Appreciation Society pointed out that Serial C didn't have a title at all, while the title of the second episode, *The Brink of Disaster*, was also used as an overall name for the two-part story on some fan works.

relevant – supporting Barbara's argument of their innocence – and since the series is only 11 weeks old, they're not as much of a stretch as, say, the references to *100,000 BC* in *Attack of the Cybermen* (1985). Barbara mentions here Ian's actions in the final episode of *100,000 BC*, and the Doctor's lie about the 'broken' fluid link in *The Mutants*, which he uses as cover for his inquisitive need to explore the planet they have arrived on.

Disgusted, she turns away from the Doctor – then screams as she sees the melted face of an antique clock standing in the control room. Ian checks his watch, and sees the same distortion on its face. Barbara does the same, tearing her watch from her wrist and throwing it across the room.

- We're not going to go into the ins and outs of the creation of *Doctor Who* here (because life, like this feature, is too short), but it's worth noting that one of the original intentions of the series was to present adventures set in the past, in the future and 'sideways in time'. *100,000 BC* featured a trip back to the Stone Age; *The Mutants* ventured into futuristic, alien territory; that leaves *Inside the Spaceship*... The clock face's melting numbers seem to be an indication that time here is flowing strangely, and is perhaps even

non-existent. (As we'll discover, the TARDIS is stalled at a very precise moment in time.)

- The melting timepieces seem to take their cue from the famous 1932 Salvador Dalí painting, *The Persistence of Memory*.

The Doctor suggests they need time to think and to calm down. Barbara retires to bed, and Susan follows her to apologise for the Doctor's behaviour. A while later, the Doctor stalks the corridors of the TARDIS, checks that both Barbara and Ian are fast asleep, then scuttles off, chuckling to himself. He returns to the control room, his hands hovering over the console – when a pair of arms suddenly reach for his neck and take a tight grip...



The Doctor (William Hartnell) realises the true danger they may all be in...

TARDIS, four or five journeys back." So it's clear that, despite having spent a few months on Earth before the start of *100,000 BC*, the Doctor and Susan travelled the universe (or even universes) for a while after leaving Gallifrey.

- The Doctor mentions the TARDIS' "memory bank" which "records our journeys." This memory bank is now kept in the attic of DWM Archivist Andrew Pixley.

Some new images flicker across the scanner: a mist-shrouded planet hanging in space, which seems to move away, a wider view of a star-filled galaxy, and finally a flash of white light that fills the screen. The Doctor seems convinced that he should know what the images mean. He accuses Ian and Barbara of sabotaging the ship.

- Ah, Billy fluffs. William Hartnell mangles his line here: "You both knocked... you knocked both Susan and I unconscious." The most infamous Hartnell goof in this story actually occurred in rehearsals, when he referred to the TARDIS' fault locator as "the fornicator."

The Doctor accuses them of tampering with the TARDIS to 'blackmail' him into taking them home. A furious Barbara points out that "you'd have died in the Cave of Skulls if Ian hadn't made fire for you," then adds, "And what about what we went through with the Daleks? ... And all because you tricked us into going down into the city."

- In later years, the series copped a lot of flak for cramming in lots of pointless continuity references. Here, the references are at least

» THE BRINK OF DISASTER

BROADCAST: 15 FEBRUARY 1964

It's Ian – who collapses before he can harm the Doctor. Barbara rushes in, and the Doctor continues to accuse the two of them of turning against them.

- This story was broadcast as part of a *Doctor Who* weekend on fledgling UK satellite channel BSB (later absorbed by Sky), on Saturday 22 September 1990. Only problem was, they slipped up and showed this second episode first.

Susan enters and agrees with the Doctor that Ian and Barbara are acting strangely – but is shocked when she senses what the Doctor intends to do with the 'traitors'...

- Is this the series' first hint that Time Lords are able to communicate telepathically? The directions in the scripts would seem to suggest so: "Susan and the Doctor look at each other as if a silent communication has passed between them."

Barbara pleads her innocence, but the Doctor is sceptical, saying he intends to put both Barbara and Ian off the ship. An alarm sounds and the Doctor rushes to the fault locator, which indicates that all the ship's systems are failing. Finally realising the danger they're in, the Doctor apologises to Ian and Barbara for his behaviour. As Susan reports that the fault locator is sounding its alarm every 15 seconds, the Doctor explains that, with the ship "on the point of disintegration," it's time to put suspicion aside and for them all to work together.

Barbara realises that the fault locator's regular alarms offers them a measurement of time – remembering the melting clock face, she says, "We had time taken away from us, and now it's given back to us – because it's



Barbara (Jacqueline Hill) isn't sure what to make of her new travelling companions...



Ian Chesterton – still coming to terms with his new surroundings...

running out." A flash of light and a deep rumble shakes the TARDIS, and the column at the centre of the console moves briefly...

• The Doctor panics at this sight, explaining that "the heart of the machine is under the column." He describes this heart as "the source of [the TARDIS] power," and adds that "when the column rises, it proves the extent of the power thrust." Barbara is worried about what might happen if the column "had come out completely" – and a terrified Susan responds, "The power would be free to escape..." This little exchange plants seeds which will grow into an important plot point throughout *Boom Town* (2005) and *Bad Wolf/The Parting of the Ways* (2005). The errant Blon Fel Fotch Passameer-Day Slitheen, in the guise of Margaret Blaine, was made to look into the open heart at the end of *Boom Town*, and the energy within regressed her back through time, turning her into a harmless Raxacoricofallapatorian egg. In the following two-part story, Rose Tyler would then absorb the power of the time vortex using the heart (is the heart simply a window into this vast source of energy?), risking her life to save the Doctor, and the Earth, from the Daleks. The closing of *The Parting of the Ways* makes it clear that the energy of the heart is dangerous stuff indeed: it would have destroyed Rose if the Doctor hadn't, erm, 'sucked' it out of her body, and it is this energy that triggers the Doctor's ninth regeneration. So, it's no wonder that the Doctor and Susan are so alarmed at the prospect of the heart being exposed in *Inside the Spaceship*.

The Doctor worries that they have only a few minutes before they're destroyed. He moves to the console, which worries Barbara, but he points out that he was safe when operating the scanner control. Barbara starts to put the clues together: the food machine that said it was empty when it wasn't, the melting clock, the indication of time on the fault locator...

- Barbara starts to think that the TARDIS itself is giving its occupants clues to their predicament. "My machine can't think," he states with some certainty. But he does eventually concede the point: "Think not as you or I do, but it must be able to think as a machine. You see, it has a bank of computers." Computers? Wow, really?
- Throughout the years to follow, the TARDIS would display occasional glimmers of intelligence, even personality. Recent examples include its ability to seek out members of the Doctor's 'family' (*The Doctor's Daughter* (2008)) and its dislike of the 'wrongness' of the immortal Captain Jack Harkness (*Utopia* (2007)).

Barbara wonders what would make the power under the column want to escape. Ian wonders if it's some sort of magnetic force causing the problem, but the Doctor points out that such a force would have to be massive, "one as strong as a solar system." Another flash of light and rumble shakes the travellers, and Barbara is even more convinced that the ship is warning them of something...

• Here, the Doctor warns Ian of the incredible power inside the heart of the TARDIS: "You'd be blown to atoms [in] a split second." We see this 'atomising' effect when the power is used by Rose to disintegrate the Daleks in *The Parting of the Ways*.

Barbara encourages the Doctor to use the scanner. The Doctor sends Susan to watch by the doors. Once again, the scanner shows the pastoral scene and the doors open, then continues to cycle through its images: back to Quinnus, and the doors close again. Barbara realises that the doors only close when the scanner shows an image of a dangerous place. The images continue again, as the Doctor puts the pieces together: "A planet... A planet in the solar system... Getting further away... Blinding flash! Destruction! ... Of course! It's our journey!"

'The power in the heart of the TARDIS ultimately triggers the Doctor's ninth regeneration...'



Barbara realises that the ship's defence mechanism halted the ship's journey at the moment of possible destruction, and that it has been warning the occupants of the predicament ever since.

Finally, the Doctor understands their situation: they have arrived at the birth of a new solar system, and the energy of this cosmic event is what is threatening to rip the power from the heart of the TARDIS.

• Although Hartnell complained that there was a touch too much dialogue in these scripts, he still valiantly battles through this explanation of the creation of a solar system. "Outside, the atoms are rushing towards each other," the Doctor says.

» On the cheap!

IT WILL PROBABLY NOT SURPRISE YOU TO learn that this was the least expensive *Doctor Who* story ever made. Altogether, the budget for these two episodes totalled little more than the £2500 normally allotted for a single episode of the time. Much of the money was spent on Raymond Cusick's adaptations to Peter Brachacki's original TARDIS set, built for 100,000 BC.

Although the living area had been seen in the previous story, *The Mutants*,

here it was slightly expanded, with a larger area for seating and a corridor leading to the two bedrooms. Cusick also added two



fold-down beds to Barbara and Susan's bedroom, along with tacking the fast return switch on to the console. (Didn't the original prop have enough switches? Or did they need to make sure they had room for that tatty label?)

While we're talking about the TARDIS set, this is the last time we will see the mirrored hexagon beneath the console until *The War Games* – though it's never seen again after that.

Inside the Spaceship...

“Fusing, coagulating, until minute, little collections of matter are created. And so the process goes on and on, until dust is formed. Dust then becomes solid entity. A new birth of a sun and its planets!” It’s a little over-poetic, but this speech pretty much sums up how a solar system comes into being. (And it also ticks early *Doctor Who*’s ‘educational remit’ box, too!)

A frantic Ian still wants to know precisely where they are. He asks the Doctor where he had planned to take them after they left Skaro. The old man explains that he was aiming to return to twentieth-century Earth: since Skaro was in the future, the Doctor had used the fast return switch. Ian realises that they’ve gone too far back in time...

Given the Doctor’s intended destination, have they actually travelled back to the birth of Earth’s solar system? Maybe they should turn on the scanner again and see if they can spot the Racnoss ship taking its place amongst the rubble, as seen in *The Runaway Bride* (2006).

Susan says the fast return switch is near the scanner controls – in the one part of the console it is safe to touch. The Doctor tries to deactivate the fast return switch, but discovers that it didn’t properly release at the end of their journey. He examines the component with a torch...

... and finds a handy label, written in felt-tip pen, saying ‘FAST RETURN SWITCH’. There are a number of explanations for this bizarrely lo-fi bit of TARDIS trapping. It’s entirely possible that the label was never intended for public consumption, and was merely a little note to make sure the actors all looked at the right bit of the console at the relevant moments. But let’s also consider what we know about the Doctor and his competence as a TARDIS pilot. First of all, we know that he stole the ship from Gallifrey (*The War Games* (1969)). We’re also often told that the Doctor’s ship is an outdated, discontinued model (*The Time*

FURTHER INFO

DVD



Doctor Who – The Edge of Destruction
COMPANY 2lentertain

YEAR 2006

CAT NO BB DVD 1329

AVAILABILITY Out now, as part of *The Beginning* box set.

VIDEO



Doctor Who – The Edge of Destruction
COMPANY BBC Video

YEAR 2000 CAT NO BBCV 6877

AVAILABILITY Deleted.

NOVELISATION



Doctor Who – The Edge of Destruction
COMPANY Target Books

YEAR 1988 BOOK NO 132

BY Nigel Robinson

AVAILABILITY Out of print.

Meddler (1965) and *The Deadly Assassin* (1976)). In *The Shakespeare Code* (2007), we learn that the Doctor never passed his TARDIS ‘driving test’. And in *Journey’s End* (2008), it’s revealed that the six-sided console was designed to accommodate the six pilots needed to operate the craft. So, the Time Lord is wheeling through time and space in a half-inched, run-down museum piece which he can’t fly on his own – even if he knew how to! No wonder he’s had to make some helpful little notes here and there.

He discovers that the spring inside the switch has worked loose.

● Seriously, it’s a wonder Ian and Barbara have survived their short time on board!

The Doctor fixes the spring, deactivates the switch and normal power returns to the TARDIS. They’re safe. The fault locator couldn’t detect the malfunction because the misplaced spring only made it seem as if the switch were being constantly pressed down by one of the ship’s operators.

● Really?! No wonder the type 40 TARDIS was discontinued. Can you

imagine how many Time Lords lost their lives because of this shonky piece of equipment?

Susan urges the Doctor and Ian to reconcile. The Doctor apologises to Barbara – but she isn’t as quick to forgive...

● The Doctor, possibly deliberately, gets Ian’s surname wrong here. This harks back to *The Mutants*, in which the Doctor referred to Ian as ‘Chesterfield’. Perhaps it’s an affectionate running joke on the Doctor’s part?

The Doctor puts the ship in motion once more, and they soon land on a cold and snowy planet. The Doctor quietly approaches Barbara in private and apologises again for accusing her of sabotaging the ship. Finally accepting his apology, Barbara takes his arm and they rejoin the others.

● “Susan has left you some wearing apparel for outside,” the Doctor tells Barbara. Ah, these crazy sci-fi terms! We call it a coat, of course. We learn that the TARDIS has “a very extensive wardrobe”, which we’ll see many times in the future. Most recently, the Tenth Doctor picked his dashing new suit from the wardrobe, in *The Christmas Invasion* (2005).

Ian is wearing a warm Ulster coat, which the Doctor claims to have “acquired... from Gilbert and Sullivan.”

● W.S. Gilbert and Arthur Sullivan were the writers of many popular comic operas in the late eighteenth century, including *The Mikado* and *Pirates of Penzance*. Quite how the Doctor ‘acquired’ this coat, though, we may never know.

Outside, Susan plays in the snow – and finds an enormous footprint...

● The caption reads: ‘Next Episode: *The Roof of the World*’, and this is clearly a tease that we might be about to see a story about the abominable snowman. ‘The Roof of the World’ is a nickname for the mountainous regions of Asia, including the Himalayas, purported home to the mythical creature. Many children were no doubt a bit miffed when they realised that they were instead to learn about a legendary explorer’s travels through Asia in *Marco Polo* (1964).



... and it all came down to a loose spring. Doh!

THE DWM REVIEW

The worlds of *Doctor Who* in review: » **Television** » **DVDs** » **Books** » **CDs** » **Toys** » **Merchandise** and more!



» The Keys of Marinus

DVD 2entertain

Starring William Hartnell, Carole Ann Ford, William Russell, Jacqueline Hill **Writer** Terry Nation
Director John Gorrie **RRP** £19.56

"THE VOORD: EVIL MEN OF RUBBER!"

Who can thwart their onslaught? Dr Who Peter Cushing in his most thrilling adventure! He must travel o'er acid seas, killer jungles and arctic wastes to find the four keys to a powerful justice machine! But he can't do it alone! James Robertson Justice is Arbitan, the man who built the machine but lost his daughter! Jim Dale is Altos, the slave who says no! Valerie Leon is Sabetha, the woman he loves! And Roberta Tovey is Susan, the schoolgirl with the brains of 20 men!

So it could have been, if, in 1966, Amicus had exercised its option to adapt

Terry Nation's *The Keys of Marinus*, rather than *The Dalek Invasion of Earth*.

Fittingly, this six-parter is more movie pitch than TV serial. It's a story over-reaching anything that could be delivered by the one-episode-a-day-and-all-in-the-confines-of-Lime-Grove's-Studio-D production regimen. But both the story's vaulting, and halting, ambition make it quietly wonderful.

The Doctor and co emerge on the glass shore of Marinus, eyes roving in awe: "It's the sea! It's beautiful!" The camera holds tight. "Absolutely calm," teases Ian, "not even a ripple." Still it's the quartet, gazing out beyond. It's like having your back to the action in a café when someone enters wearing a toupee. *Don't turn around, he'll see you looking!* There's a lot of this teasing going on. The script lays in epic

conceits — oceans of acid, icy tundra, revolution on Morphoton — all of which are reported picture postcard-style.

However, there's wit in that. We do eventually see the sea. Sort of. It's via Susan's aborted dip in a rock pool. We may be denied the broad brush of the vistas, but these details are fun. However, shrinking away in terror when her shoe dissolves in the water? Please, a little *Dolcis et decorum*.

Nonetheless, this footwear business is great. "Give you lovely corns, those will," ad libs Ian handing over his boots, while the Doctor informs Chesterton: "If you'd had your shoes on, my boy, you could have lent her hers!" After that fluff, it's a testament to Hartnell he's got the gall to deliver the follow-up. "You mustn't get sloppy in your habits, you know!" Be fair, Doctor. The teacher's no loafer.

Nearing the business end of the episode, Susan's hysteria builds. Having

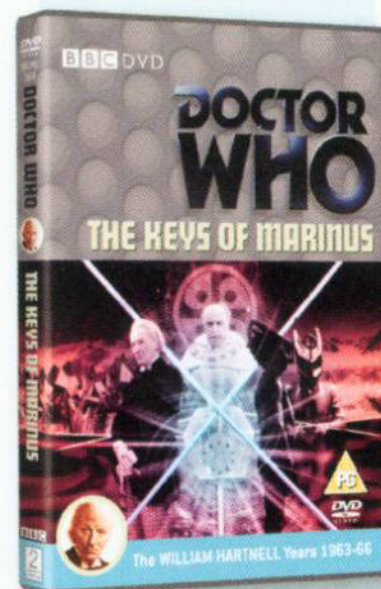


Illustration **BEN WILLISHER**

**ALSO
INSIDE!**

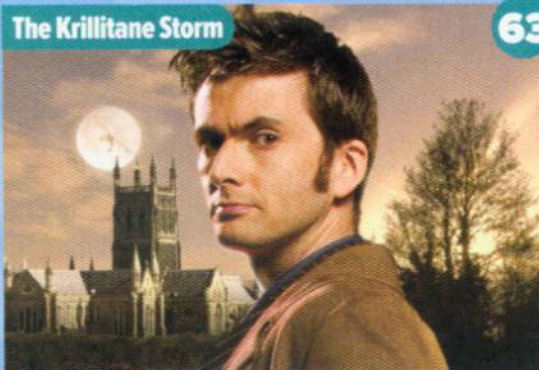
Paper Cuts



61

» 'The play is packed with unforgettable images...'

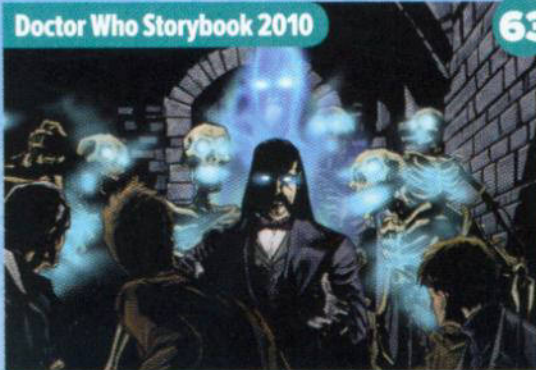
The Krillitane Storm



63

» 'With each chapter, the threat gets bigger...'

Doctor Who Storybook 2010



63

» 'Mark Gatiss takes no prisoners in his story...'

» Prisoner of the Daleks



Talking Book BBC Audio
Written by Trevor Baxendale
Read by Nicholas Briggs
RRP £12.72

BBC AUDIO SHOWS A LARGE BIAS towards the Daleks with its latest Tenth Doctor audiobook, dropping the usual format – a two-disc abridged version – for a full, six-and-a-half hour, five-disc reading, with actor and Dalek voice-artist Nicholas Briggs turning in a sterling performance, and with his Dalek voice-changing equipment to hand, barking out harsh Dalek dialogue whenever the plot demands.

The modern Dalek television stories seem to come in two distinct types: those that examine what it is to be a Dalek, and the more action-orientated ones, with Dalek armies blasting everything in sight. Baxendale's story is a pleasing combination of both, with a plot that seems to take its inspiration from Switzerland's Large Hadron Collider. When the Doctor gets caught up with a group of ruthless Dalek bounty-hunters, his warnings not to interrogate a Dalek they've captured go unheeded. In the following chaos and butchery, however, the Doctor gains one clue as to what the Daleks are up to, and travelling to the ruined world of Arkheon, discovers a huge underground construction that threatens to change the course of history itself.

Prisoner of the Daleks has much about it that feels consistent with Dalek plans of the past, and having the Doctor jump a time track and setting the story before the Time War, and in the period post the Draconian conflicts, is a nice touch too. Briggs comes up with a good David Tennant voice, one familiar from when the Doctor appears to be talking more to himself than those around him. It's the Daleks that invigorate this, however. Baxendale is careful not to overuse them, perhaps because of the old fear that Dalek dialogue is boring, but in Briggs' hands this is never the case. Briggs knows his subject well and in short, they steal every scene. Smashing stuff.

VANESSA BISHOP

tumbled through the revolving brickwork into Arbitan's tower, she over-eggs the situation: "The wall swallowed me up!" Just five adventures in, and her character's devolving into a shrill – you can see that, for Carole Ann Ford, the writing's on the pivoting masonry.

But never mind, there's a quest to be had. As Arbitan, George Coulouris – former Orson Welles' stalwart – is dignified, but stilted. Citizen strain, if you will, a different gesture haphazardly grafted onto each nuance of dialogue. With a bit of (literal) strong-arming, he persuades the Doctor to take part in the story and retrieve the four keys to the Conscience of Marinus with which he'll best the Voord. Our hero is grumpy, but cheers up when given his wristband travel dial. "Very compact and very neat, sir, if I may say!"

And we're off! Arbitan is dispatched by a knife-wielding Voord (there's stabbing and throttling aplenty in this adventure) as the travellers arrive at a Grecian-themed playpen for episode two's conceptual *tour de force*. While it's the details that delight the Doctor – "Sensuous and decadent," he opines, "but rather pleasant. I say, is that a pomegranate?" – we're getting a sense of the story's scope. Almost a portmanteau, *The Keys of Marinus* is offering up a self-contained tale every 25 minutes, each in a contrasting environment. This is the series' go-anywhere remit writ large... or small, as designer Raymond P Cusick builds, and then strikes, sets to keep up with changing locations. His City of Morphoton is neat; a large anteroom for the travellers, a corridor... black drapes for everything else.

'This story demonstrates the series' 'go-anywhere' remit writ large...'

As we discover, the luxuries herein – bottomless glasses of orange juice! – are an illusion. When the hypno-disc falls from Barbara's head, the sets switch between squalor and opulence: her viewpoint versus the others. At one point, the camera jumps inside her head and *Doctor Who* becomes *Peep Show*, sans accompanying thought-track ("I must say, Ian's kimono is very metrosexual"). It's disturbing, seeing the friends round on Barbara. To them she's barmy, smashing a crystal goblet. "This is going to test our hosts' patience," tuts the Doctor. "It's one of a set!"

The duality of perception also presents a brilliant joke when our hero is confronted with his heart's desire ("A well equipped laboratory"). Riffing off episode one's 'tell rather than show' ethos, we have Ian and the Doctor's awestruck exclamations – "Isn't that a cyclotron?!" – countermanded by reality: A tiny room with a desultory table and mug.

The final joy is those aforementioned hosts – four bell jar-encased brain creatures from the top drawer of pulp sci-fi. Pulsing, twitching, their design is augmented by the sibilant voice work of Heron Carvic (a *Doctor Who* baddy name that never was). When Barbara sets about

their glass cases with a handily-placed urn – she really goes ornamental – Carvic's screaming is utterly unnerving. Cue a resultant off-screen revolution (the series' first of many) and William Hartnell slips in his holiday request, going on ahead to episode five.

The team now arrives in *The Screaming Jungle* and, again, Susan gets hysterical, this time thanks to a gossamer-thin jungle vine, which twines itself around her legs. Talk about a 'seize her' salad. It's no wonder she (plus recently acquired friends Altos and Sabetha) is sent on to next week's episode, leaving the grown-ups to take care of business.

Thing is, despite evocative talk of "nature's tempo of destruction," there's no story here. We've got another solitary duffer who's guarding an outpost from



Arbitan gets on the wrong side of Ian...

a near-sentient jungle, and he's quickly dispatched (a throttling this time), leaving the duo to snatch the goods and travel dial-it out of there. Not even a decent runaround, this is more of a walk-through.

Things pick up at a Jablite tundra – the sub-zero yin to the jungle's yang. And yins don't come much bigger than Francis de Wolff, playing the lonesome Vador. He likes Barbara, y'see. Tactile ("Your hand is slightly frosted, put it in mine"), fumblingly forward ("Let's fatten you up") and plain old romantic ("Last year I broke the back of a wolf with my bare hands") his attempts to force himself upon her are played with unlikely seriousness. What could be a *Benny Hill* chase sequence around his (honey) trapping hut has a brutally stark quality, one which even survives a cross-cut with Ian rubbing Altos' naked thighs.

Finally we catch up with Susan and Sabetha in Marinus' ice caves. The next key is found inside a giant ice cube, guarded by Ice Soldiers... Terry Nation really working that theme. Again, Cusick's design proves nearly equal to the brief as rocks glisten pleasingly. There is one fumble, though. Checking out the extant pipe-work, designed to let hot water flow and melt the key out, Barbara declares

there's "a sort of valve or something." More accurately, it's a tap. Plumbing depths aside, things rattle on as Vador is killed (stabbing again) and, as Ian says, it's time to "keep our date with the Doctor!"

Hartnell's return is a joy. Rested and ready to reclaim his show, he steps up as Ian's defence counsel (the teacher has been accused of murder) re-enacting the crime scene with naughty aplomb and squawking with delight throughout. We've swapped jungle and ice for sideboards and decanters, but it's more vivid than ever. It's such a shame, then, Nation's script often turns on the same mechanic – conspirators blurting out self-incriminating knowledge. When Kala purrs, "You must have been sick with worry, *since you spoke to Susan*," the italics are audible.

The final reel sees us back on Marinus for the ultimate battle between script and realisation. A Voord flopping over flippers is rough, but it's pure sci-fi Ian and Susan would ever mistake rubber Yartek, leader of the alien Voord, for Arbitan. This is Yartek's episode, though, as he ineffectually interrogates Altos – "Why are you so stubborn? I'm going to find out in the end!" – before match-making his prisoner with Sabetha – "He is in love with you!" – like some galvanized Cupid.

Come the end, the final conjoining of keys with machine never happens, undercutting the story in a way the climax of its near namesake – the Key to Time season – would 14 years later. Weeks of questing are undone, but no matter. The Doctor confesses he doesn't believe man was meant to be controlled by machines anyway. Wait til he gets a mobile phone.

» DVD Extras

The Sets of Marinus features Raymond Cusick in interview, sharing memories of the production and the scramble to get anything on screen. "My first big show," he ruefully reflects. "I didn't want to funk it."

Things are jollier in the commentary, chaired by Clayton Hickman. Carole Ann Ford reveals her mum knitted Susan's tank-top, and groans, "I'm so pathetic in this one!" Director John Gorrie is buoyed to discover no-one thinks the production as dreadful as he, and chuckles: "It's eccentric, it's wonderful and it's Bill," over that shoe-fluff. Cusick is pretty quiet throughout, although Hickman does tease him into revealing what his middle initial stands for, and William Russell recalls Verity Lambert: "Once you were picked [by her] you could never get away!"

The info text presents an alternate take on the story – revealing reams of dialogue chopped or bastardised during production. There are also a couple of neat facts: This tale boasts the first time we see the TARDIS arriving at a location, and the third episode was the first to be broadcast on BBC1... Think about it.

Rounding out the release, a photo gallery, plus PDFs of *Radio Times* billings and Cadet Sweet Cigarettes cards detailing a clash twixt Voord, Daleks and a butch 'Dr Who'... who ends up enjoying a banquet with the Skaro-based baddies. I say, is that a pomegranate?

GRAHAM KIBBLE-WHITE

» Paper Cuts

Audio Drama Big Finish

Starring Colin Baker, India Fisher, Sara Crowe, Paul Thornley **Written by** Marc Platt **RRP** £14.99

IN THE PREVIOUS SIXTH DOCTOR audio, *Patient Zero*, the Sixth Doctor escaped the Dalek/Viyrans invasion of Space Station Amethyst with an impostor onboard the TARDIS. As *Paper Cuts* opens, the Ship is still taking a battering, and for a moment it looks like all might be lost. However, with a bit of jiggery-pokery by the Doctor catastrophe is avoided; and thanks to some prying by Charley soon the two of them are en route to Draconia, where the Red Emperor is on his deathbed and the Prince and his mother are plotting his accession. Soon, an apparently random group has assembled at the Emperor's tomb to pay tribute and to hear the contents of the succession decree – and then the killings begin...

Once again, writer Marc Platt has created a half-living, crepuscular world for these characters to inhabit. As in his previous plays and as far back as his 1989 TV story *Ghost Light*, Platt delights in creepy, claustrophobic settings, and the tombs of the Draconian Emperors, with their paper walls through which shadowy half-forms can be glimpsed,

and their enthroned, embalmed inhabitants are as vivid as Gabriel Chase or the dying Mondas. The origami soldiers that stalk the tombs are equally memorable: their slicing paper swords and silent approach are as strikingly macabre as anything in *Doctor Who*.

Platt's stories often include characters that are performing specific, almost ritualised roles and *Paper Cuts* is no exception. The Doctor, the Prince, the Tombkeeper, soldier and peasant have all been summoned to the tomb for one reason, the origami soldiers exist for another, and even the embalmed emperors fulfil their part. This musty environment is exactly the right setting for the most colourful and theatrical of all the Doctors; odd, then, that Platt should specify that he's picked a muted morning coat to wear because you can imagine how that patchwork rainbow would stand out in the twisting, shady corridors of the tombs.

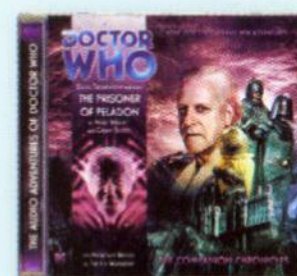
Paper Cuts is about the long shadows of the past. The Doctor helped the White Emperor save the planet from a deadly plague at the cost of cutting it off from its colonies, and bringing the empire to



its knees. While this may have saved lives, it divided families and has left scars that have not healed. The Prince of Draconia blames the Doctor for his world's reduced status, and the royal court refuses to let go of its attachment to the past Emperors. The Doctor, while respecting the past, is not in thrall to it, and only the characters that can let go are able to restore the empire to its former glory.

With India Fisher in particular providing a slightly off-kilter performance as Mila-Charley (rather more forward and reckless than Charley herself, and jealous of her position in the TARDIS), the cast, which includes Sara Crowe, Anthony Glennon, Paul Thornley and John Banks, is strong. Overall, this is a very powerful play, packed with incredible, unforgettable images and ideas, adding up to one of Big Finish's very best *Doctor Who* audio stories. **MATT MICHAEL**

» The Prisoner of Peladon



Audio Drama Big Finish
Starring David Troughton
By Cavan Scott & Mark Wright
RRP £8.99

STRETCHING THE DEFINITION OF *The Companion Chronicles* to incorporate sometime acquaintances of the Doctor, this audio is a sequel to the 1972 story *The Curse of Peladon*. This new adventure sees the troubled planet subject once again to the changing tides of interstellar politics. With a revolution underway on New Mars, thousands of Ice Warriors are seeking asylum. Sympathetic to their plight, King Peladon (played, as on TV, by David Troughton) has agreed to set up refugee camps outside the citadel. When a murder is committed in the camps, Peladon is glad to welcome back the Doctor to help solve the crime – and perhaps also shed light on the legend of the Prisoner of Peladon.

David Troughton is excellent in all the roles he takes: as an older Peladon he speaks with gravitas, no longer the callow political pawn he was. His Third Doctor is sound, and his Alpha Centauri captures the barely-controlled hysteria of the original.

As the previous Peladon stories have been allegories of some sort, so *The Prisoner of Peladon* touches on concerns around asylum seekers and the way that they can be manipulated for various political ends. This works well, as does the inclusion of the legend of the prisoner – a nice nod to the mythical trappings of the TV episodes. However, as a detective story this doesn't quite cut the mustard; whodunnit is less important than whydunnit, and the revelations to both are not as dramatic as they might have been.

Nevertheless, thanks to Troughton's performance and the authors' grasp of what made the original story successful, this is far from a failure, and, in the choice of narrator, opens up this range to a wider scope of story in future. **MATT MICHAEL**



» Worldwide Web

Audio Drama Big Finish

Starring Paul McGann, Sheridan Smith, Stephen Moore **Written by** Eddie Robson **RRP** £10.99

THE SECOND PART OF THIS SERIES finale sees the giant spiders of Metebelis III launching an audacious bid to conquer the Earth and turn humankind into worshipful slaves. As millions flock to the Eightfold Truth cult and fall under the spiders' influence, with Lucie under the Queen Spider's control and the Headhunter assisting the arachnids' plans, the Eighth Doctor's small band of allies is all that stands in the way of impending apocalypse.

The previous adventure in the series, *The Eight Truths*, told a Third Doctor-type story in the style of a Tenth Doctor episode; *Worldwide Web* continues this, but tends more towards the latter. With a base hidden in the London Olympic Village, the Doctor uses his own psychic abilities to free some of the spiders' victims – and with a climax that relies on some supporting characters sacrificing themselves, there's plenty here that would not be out of place on TV.

Throughout both plays runs a thread of internal conflict. *The Eight Truths* had cult members squabbling among themselves, while *Worldwide Web* takes this a step further, showing us a possessed Lucie battling the Queen Spider inside her own head, and gradually reasserting control over her body. Rifts in the spider ranks

point the way to one possible solution to the invasion, while the Headhunter's continuing callous disregard for Karen threatens to permanently end their partnership. The overall message, that individual human beings that choose to work together are stronger than a collective, single-minded insect mind, harks back to the deck-clearing ending of *Last of the Time Lords*.

As in the first episode, Sheridan Smith is particularly strong as both the Queen Spider and Lucie: their mental combat in the first episode and Lucie's bravery in the second are highlights of the play. The other highlight is Sophie Winkleman as Kelly Westwood, who deserves to be back as a guest character in the future, at the very least. Kelly's both a great foil for Paul McGann's Doctor and a compelling character in her own right.

'Sheridan Smith is strong as both the Queen Spider and Lucie Miller...'



As for the Doctor himself, references back to *Orbis*, the story which opened this series, remind us that the Time Lord started out the year in a pretty dark place, distanced from and slightly contemptuous of humankind.

Over the course of the last seven plays he's gradually rebuilt his connection with Earth, and by the end of this story we're thankfully left in no doubt that thanks to the courage and the basic niceness of the people he's been working with he's back to his old self.

As a finale to the latest season of Eighth Doctor adventures, *Worldwide Web* does precisely what it needs to: giving us a suitably significant threat, yet finding a way to prevent this from changing the world too much. And while this might be slightly calculating, it's also immensely satisfying: a very good end to a very good series. **MATT MICHAEL**

» The Darksmith Legacy: The Pictures of Emptiness



Paperback Novel Penguin
Featuring The Tenth Doctor
Written by Jacqueline Rayner
RRP £4.99

THE EIGHTH DARKSMITH LEGACY book begins by putting back on track and dealing with the main plot – the Darksmiths' pursuit of the Doctor as he tries to stop them retrieving the powerful Eternity Crystal, a life-creating device too dangerous to fall into the wrong hands.

Cornered on a space-station, the Doctor is put on trial before the Shadow Proclamation. He finds himself in the middle of a kangaroo court that decrees that the Darksmiths are the Crystal's rightful owners. Forced to relinquish it, the Doctor follows the Darksmiths to Earth, where they are due to hand the Crystal over to a mysterious client. Here, though, the book takes a strange turn; arriving in contemporary London, the Doctor gets sidetracked into a bizarre story involving a rock star and a soul-sucking alien that leads him to the TV studios of hit soap *Market Square* where, donning t-shirt and jeans, the Doctor gets to shout "Git chor Granny Smiffs ee-ar!" as a TV extra.

Even by *Darksmith Legacy* standards, this is pretty bonkers and, just as the series was starting to correlate, feels like it's getting in the way. Considering previous Darksmith meeting places have been blown out of the sky, it's good of the Doctor to get so involved in such an odd and localised skirmish. But when even he thinks he could be making better use of his time, it's difficult to maintain a sense of urgency.

The series has been teasing us over who the Darksmiths' mysterious clients might be from the beginning, and this is the book that finally reveals all. Now that they're here and the Doctor is suitably horrified, let's hope the remaining two instalments keep the series more focused.

VANESSA BISHOP

» The Taking of Chelsea 426

Hardback Novel BBC Books

Written by David Llewellyn **RRP** £6.99

THE ENDLESS WAR BETWEEN THE Sontarans and the Rutans, alluded to in only a handful of TV episodes, is one of those pieces of continuity that is gold dust for spin-offs – particularly the novels, where epic space battles and invasions can be staged without worrying over the budget. *The Taking of Chelsea 426* is the story of one skirmish between the empires: set on a space station floating on Saturn's surface, infiltrated by Rutans and therefore a prime target for Sontaran reprisals.

The book starts innocuously, with a flower show to celebrate the discovery of a new form of alien plant life on Saturn. As thousands of tourists flock to

Riley Smalls, a sort of Glenn Beck right-wing demagogue, who rails against the 'Newcomers' and the apocalyptic effect they'll have on the colony.

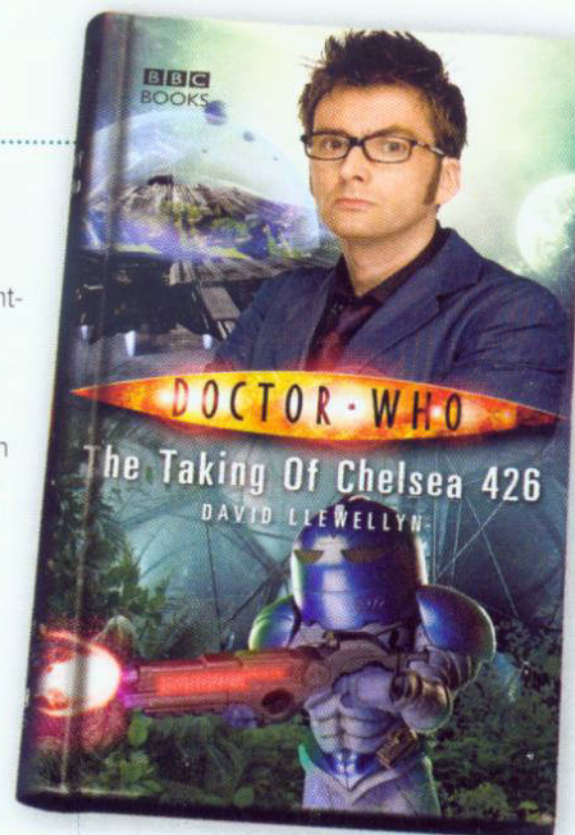
However, there is more going on in Chelsea 426 than meets the eye: the Rutans, amorphous and underhand as always, are plotting a takeover. The Doctor smells a rat straight away, thanks to the odd behaviour of some of the Rutans' victims. But matters get much worse when the Sontarans arrive, and the human beings are suddenly caught in the middle of the longest war in history.

Given their usual heavy-handed tactics, writer David Llewellyn smartly makes these Sontarans members of the Intelligence Division and rather more inclined to let people live so long as they

'Llewellyn effortlessly recreates the Sontarans' military discipline...'

Chelsea 426, the inhabitants, the futuristic equivalents of a provincial, small-minded community, are not pleased to have their peace shattered. The early chapters humorously depict a small town under siege – not by alien hordes, but by the kind of metropolitan, loud, quite possibly criminal human beings that most of the locals have been trying to get away from. In this, they are supported by the odious

might be useful than to just blow the place up. Their leader, General Kade, is exceptionally patient for a Sontaran, though; not only does he allow the Doctor to live, even though he is aware of his previous actions, but he allows him to keep interfering. This is perhaps a mistake, because though Llewellyn effortlessly recreates the military discipline of the Sontarans, their failure to



treat the Doctor as a target means that for much of the book he is more exasperated than genuinely threatened by events: there is no equivalent of his shocked impotence at the end of *The Sontaran Stratagem* here.

Rather more scintillating are his encounters with the Rutans. While the Sontarans are bred for war, the Doctor suggests that the Rutans engage in battle simply because they have nothing better in their culture. Like the Chelsea 426'ers they have a stagnant, dull society and they look down on the Sontaran hordes and hate them because they are different.

Rounded out with a cast of well-sketched supporting characters – particularly the crusty Major – *The Taking of Chelsea 426* is a fast, fun read, even if its cover-stars are rather upstaged by the Rutans. **MATT MICHAEL**

» Autonomy

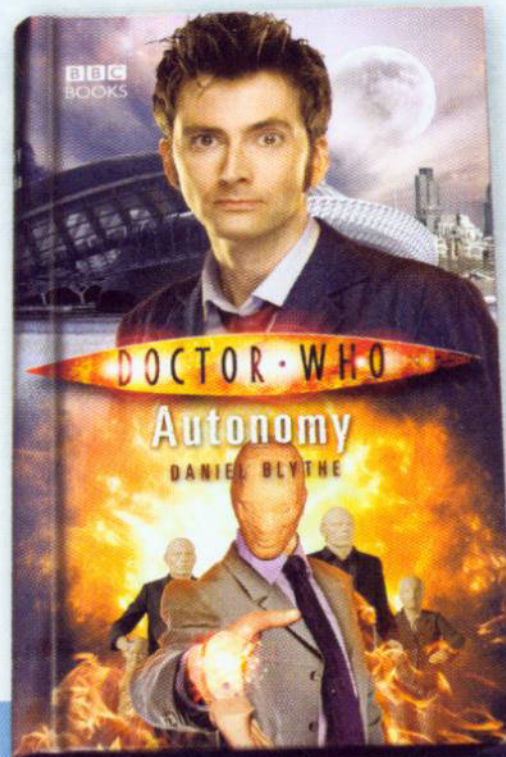
Hardback Novel BBC Books

Written by Daniel Blythe **RRP** £6.99

IN THE YEAR 2013, HYPERVILLE IS THE biggest and best shopping centre on Earth. Packed with shops, hotels, leisure facilities and themed fun zones, it's like the O2, Westfield and Alton Towers all crammed into one. Overseen by the most advanced security network, the visitors should be safe from any mishap. However, all is not well, because the Nestene Consciousness is at the heart of this supposed marvel, and is plotting another attempt to take over the world.

Like Hyperville itself, *Autonomy* is a sprawling cornucopia of elements and influences. While it's no surprise to see Auton window-dummies in the mall, the inclusion of the fun zones means that the Doctor can take a train ride pursued by witches through a haunted house, meet Robin Hood and the Snow Queen of Narnia and have a *Westworld*-style encounter with gunslingers in an Old West bar. The positives of this are that when the book starts to lull, another zone is introduced full of new dangers. The downside, however, is that the story never seems to build momentum, instead shifting zones to keep things moving.

A pastiche of popular culture including R'n'B singers, *The Apprentice* and Posh and Becks, *Autonomy* seems to suggest the vacuity of modern life is only set to get worse. Author Daniel Blythe suggests that just as pop stars are manufactured, their backgrounds massaged to make a good story, so too are the Autons themselves. No longer just animated plastic, the new breed of Autons have fake memories – but no more fake than a celebrity's smile. All the main characters have some kind of front, or are something other than they pretend to be. Even the Doctor's fooling-about is a deliberate attempt to wrong-foot his enemies.



The supporting characters are vivid: from undercover journalist Kate Maguire, the Doctor's stand-in companion for this adventure, through the bluff-but-perceptive Sir Gerry, to even minor characters like the long-suffering Derek and his awful wife. The only ones that don't quite work are chavvy teenagers Chantelle and Reece – perhaps necessary inclusions in a book about a mall, but much less charming than the children on Chelsea 426. Neither does Blythe quite get the Tenth Doctor; focusing on his geeky garrulousness and random oddness but missing Tennant's ability to turn in an instant into a quiet, dangerous enemy, means that we only get half of the Doctor, one whose permanent levity by implication reduces the threat of the Nestenes.

At its best, *Autonomy* is very good indeed. Scenes of a child Auton coming to life and killing, and of plastic baby dolls crawling relentlessly towards their victims are as nightmarish as anything we've seen in the previous Nestene stories. The novel also works well as a black comedy, with both confirmation of everything we've ever suspected about manufactured stardom, and aliens taking over the world from a shopping mall. But, ultimately, the scattergun approach means that this is not quite the book it could have been. **MATT MICHAEL**

» The Krillitane Storm

Hardback Novel BBC Books

Written by Christopher Cooper RRP £6.99

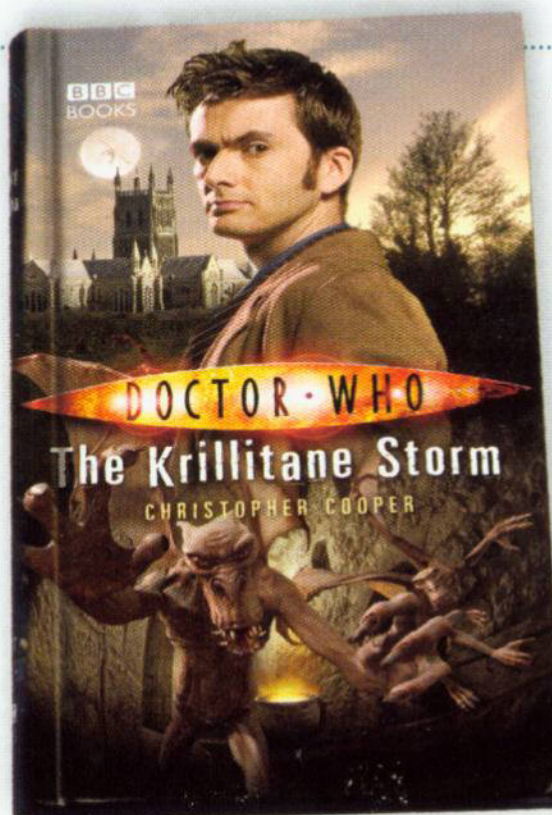
THERE'S SOMETHING HUGE

LY satisfying about seeing a familiar enemy in an incongruous setting: the Daleks in 1930s Manhattan, for example, or the Cybermen in a Victorian graveyard. So seeing the Krillitanes, last glimpsed in a twenty-first-century school, in twelfth-century Worcester, is immensely fun – especially as they look like gargoyles, or medieval demons, and so suit this period wonderfully well. And as a bonus, because they're not as familiar as the Nestenes or the Sontarans, there's more to be said about them. *The Krillitane Storm* picks up on the brief back story we got in *School Reunion* to flesh out these monsters. Opening with their first attack – the slaughter of a monk in the snow – the book then jumps forward several weeks to the Doctor's arrival, with the whole city under siege and the people terrified by tales of the devilish Huntsman tearing its prey apart.

In fact, although they're responsible for some extremely grisly killings – this is easily the goriest Tenth Doctor book so far – the Krillitanes are not the only monsters at work in Worcester, as the Doctor and his ally, Emily, discover. Toeclaw, the leader of this group of Krillitanes, is as much a victim as a villain.

As the Doctor points out, the Krillitanes' unique biology means that they are victims of their own nature: able to rapidly evolve before they are ready. As such, he's more inclined to be lenient than he might usually be. This is especially true once he realises that another group of aliens is present, and they ultimately bear responsibility for the horrible murders that have been committed.

Toeclaw is written as a dangerous, unpredictable force, but has her own code of honour and somewhat noble motives. Henk, though is a very different prospect. A human monster, his motives are greed and self-regard, and he's a satisfyingly hateable villain, as is his associate, an amoral scientist named Febron. It is their presence in the city that has drawn bounty hunter Emily Parr to Worcester, and it's her mission that causes her to cross paths with the Doctor. Meanwhile, Captain Darke, a Cadfael-esque medieval detective, is clever enough to deduce some of the facts from observation and common sense,

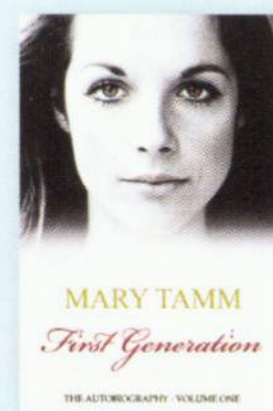


even without forensics or futuristic devices. Darke becomes the Doctor's other 'part-time companion' as they work together to protect the city.

Writer Christopher Cooper keeps these criss-crossing storylines clear enough that, despite its complexity, the plot never becomes

convoluted, and packs in enough incidents to ensure that there are no dull moments. With each chapter, the threat becomes both clearer and bigger than it was before, so that the lone Krillitane scavenger of the first chapter is gradually revealed to be part of a conspiracy that involves the new Sheriff and the Bishop of Worcester. This escalating danger is compelling, and the climax, which can so often be where these books come unstuck, is huge and personal at the same time – and extremely rewarding. *The Krillitane Storm* is the best of the latest three Tenth Doctor books, and a very impressive debut. **MATT MICHAEL**

» First Generation



Autobiography Fantom Films

Written by Mary Tamm

RRP £24.99 limited edition hardback, £10.99 paperback

IN ACKNOWLEDGEMENT, PERHAPS, that the largest audience for Tamm's autobiography will be *Doctor Who* fans, the book's title looks as if it's a reference to her role as the first incarnation of the Time Lady Romana, companion to the Fourth Doctor. More accurately, though, it refers to Tamm's background as the first of a wave of British-born Estonians.

Tamm's early days in industrial Bradford, then, are a mix of cultures: listening to Beatles LPs one minute and, due to a strong Estonian community, learning the folk dances of her homeland the next. Tamm dedicates her book to her parents and this seems appropriate, as it's when she's telling their stories that the autobiography carries the most emotional punch.

The *Doctor Who* material comes towards the end of the book and starts out appearing fairly comprehensive. Tamm boldly admits that she thought her career was going well enough not to need the 'companion' tag, and she went to the audition with an aloof, non-plussed attitude that, unbeknown to her, was exactly what the production team was looking for. Tales of how she was talked around and how her co-star Tom Baker tested her mettle in the first few weeks by constantly swearing at her, make for a lively first half; but once we get past the filming of Romana's third story, *The Stones of Blood*, the detail falls away and suddenly we're at the end, with Tamm wanting out, feeling there was nowhere for the character to go.

The last chapter concerns a *Doctor Who* cruise in 2003, with Tamm drowning the inadequacies of the event with plenty of champagne and good humour. But one can't help thinking that some of these pages would have been better used completing her *Doctor Who* TV work in the same entertaining way she started.

VANESSA BISHOP

» Doctor Who Storybook 2010

Storybook Panini Books

Edited by Clayton Hickman RRP £7.99

THE 2010 STORYBOOK TAKES THE

Tenth Doctor on eight solo adventures. It's the usual mix of stories that reflect some of the darker TV episodes and the totally way out and weird, those stories that feature a completely unusual form of menace: Jacqueline Rayner's deadly rainbow that infects people with its colours and then makes them disappear; Paul Magrs' *Knock Knock*, where the Doctor finds Edwardian London in the grip of aliens who have disguised themselves as wooden doors; and Keith Temple's 1979 Australian-set *Benneelong Point*, that begins routinely enough with a farm-hand discovering some space debris but ends with the Sydney Opera House being revealed as a giant spaceship. Perhaps the most satisfying of these bizarre storylines, however, is *The Shape on the Chair*, where Matt Jones comes up with an ingenious explanation as to why a Victorian orphanage appears to be under threat from its own brickwork.

Total Eclipse of the Heart by Oli Smith is one of the *Storybook's* darker tales and opens the collection in a surprisingly bleak style. Arriving on an Earth colony ship, the Doctor discovers the ship's plan to reach its destination using hyper-drive is doomed to failure – a situation the Earth authorities know about. However,

they have only launched the ship as a means to give the Earth something to unite over in the aftermath of war. The story has the taut desperation of the TV stories *The Impossible Planet/The Satan Pit* and 42, and even a tacked-on ending that suggests the Earth hadn't lied about everything doesn't quite alleviate the story's strong sense of cynicism.

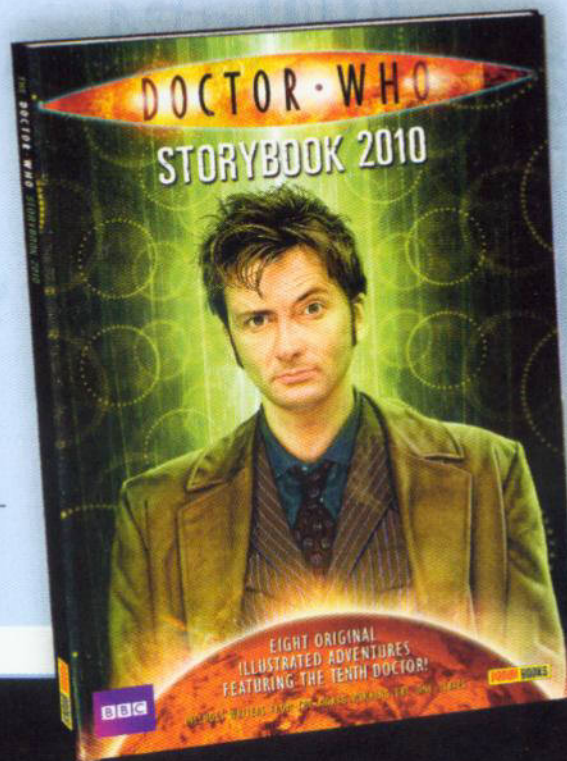
Mark Gatiss' *Scared Stiff* sees the return of the gaseous Gelth, last seen in the 2005 TV story *The Unquiet Dead*. Gatiss doesn't tell us anything we didn't already know about the Gelth, but gets more mileage out of them by bringing them up-to-date and putting them at the centre of a live television ghost-hunting show. Such shows are ripe for parody and Gatiss takes no prisoners, introducing a number of familiar characters – the resident psychic whose possessions are just that little bit too over-the-top, and the nervy female host whose theatrical shudders are timed to perfection. Board-room power struggles at the

TV company and a sceptic using the show to further his own career add backstory, while the TARDIS materialising in the green and white of the programme's night-vision cameras makes for an enigmatic introduction for the Doctor.

James Moran's *The Haldenmor Fugue* brings the Doctor together with a character who, perhaps more than any other in the *Storybook*, fills the role of a temporary companion – a security guard called Carla. The story is one of two to feature Vikings. Moran's is a time puzzle laced with tragedy, while the other – *Space Vikings!*, a comic strip written by Jonathan Morris with art by Rob Davis – plays with the idea of a mad computer.

Illustrated throughout in a variety of styles sympathetic to each story, those images paired with Smith, Gatiss and Jones' tales stand out in terms of mood and drama. Russell T Davies' Afterword, *A Letter from the Doctor*, wraps the *Storybook* with a deliberately jumbled computer print-out that underlines how the Tenth Doctor's time is nearly up. It's peculiarly touching and a last 'hurrah' in what is an entertaining and varied collection.

VANESSA BISHOP



WIN DOCTOR WHO GOODIES!

Books! CDs! And the latest DVDs! They could all be yours – just by answering a few simple questions...

WIN!

The Sonic Screwdriver!

A limited edition working replica of the Tenth Doctor's sonic screwdriver is now available from MFX Warehouse. All the measurements, dimensions, materials and paints used are exactly the same as the original filming prop used by David Tennant, even down to the inner workings. This highly collectible item can be ordered from <http://mfxwarehouse.co.uk> for £219.00, excluding VAT and delivery. Only 500 of these screwdrivers will ever be made – and DWM has managed to secure one for a lucky reader who can answer this practical poser:

To date, which of the following haven't we seen the Doctor do with his sonic screwdriver on TV yet?

- a) Unlock doors
- b) Resonate concrete
- c) Put up a lot of cabinets on a long night

Just call **09011 542 226** if you want to enter, or enter by post, putting this sarky remark at the start of the **DWM** address: "WHO LOOKS AT A SCREWDRIVER AND THINKS, 'OOH THIS COULD BE A LITTLE MORE SONIC?'"



WIN!

Sarah Jane Adventures DVD set!

The complete second series of *The Sarah Jane Adventures*, CBBC's hugely successful spin-off from *Doctor Who*, is released on DVD on 9 November. Starring Elisabeth Sladen as Sarah Jane, the box set contains all six thrilling stories from the 2008 series: *The Last Sontaran*, *The Day of the Clown*, *Secrets of the Stars*, *The Mark of the Berserker*, *The Temptation of Sarah Jane Smith* and *Enemy of Bane*, as well as exclusive extra features. BBC Children's DVD has kindly given us **FIVE** copies, worth £19.56 each, to give away. Just answer this deceptively easy question for a chance to win:

Who is the dark, manipulative figure who tricks Sarah Jane in *The Temptation of Sarah Jane Smith*?

- a) The Joker
- b) The Trickster
- c) David Blaine

Call **09011 542 221** to enter, or by post, putting this assertion of willpower at the start of the **DWM** address: "OH NO YOU DON'T, MY GIRL!"



WIN!

The Dalek Collection DVD!

The Dalek Collection, a DVD containing some of the Doctor's most memorable recent encounters with his deadliest foes, is out on 19 October from 2lentertain, price £15.99. Answer this domestic poser correctly and you could win one of **FIVE** copies we have to give away:

Which household objects do a Dalek's 'arm' and its weapon most resemble?

- a) A sink plunger and an egg whisk
- b) A bath tap and a spatula
- c) A loafer and a toothbrush

Call **09011 542 222** to enter, or send us your entry by post, putting this typically arrogant boast at the start of the **DWM** address: "SUPERIOR DALEK TECHNOLOGY!"



WIN!

The Circus of Doom CD!

The third instalment of the *Hornets' Nest* audio series, *The Circus of Doom*, starring Tom Baker as the Fourth Doctor, is released on 5 November, RRP £9.78. BBC Audio has generously given us **FIVE** copies to give away, and you could be one of the lucky winners if you can answer this questionable question:

Which of following questions is the Fourth Doctor most likely to ask?

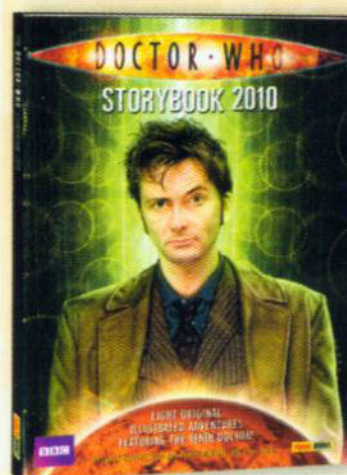
- a) Would you like a jelly baby?
- b) Would you like a jelly belly?
- c) Would you like fries with that?

To enter, call **09011 542 225**, or you can enter by post, remembering to put these encouraging words at the start of the **DWM** address: "GO ON, TRY ONE. THEY'RE RATHER GOOD!"



WIN!

Doctor Who Storybook 2010!



The *Doctor Who Storybook 2010* from Panini is in the shops now and features eight new, beautifully illustrated tales. You could win one of **TEN** copies, worth £7.99 each, if you can answer this spooky question correctly:

The *Storybook 2010* includes the return of the Gelth. In which TV story did they appear?

- a) *Planet of the Dead*
- b) *The Unquiet Dead*
- c) *The Grateful Dead*

To enter, call **09011 542 224**, or by post, putting these demanding words at the start of the **DWM** address: "GWYNETH! GET DOWN HERE NOW! WE'VE GOT ANOTHER ONE!"

WIN!

Castle of Fear CD!

Castle of Fear, the first of three audio adventures for the Fifth Doctor and Nyssa, is out on CD this month. The story, which stars Peter Davison and Sarah Sutton, costs £14.99. Our Big Finish chums have given us **FIVE** copies to give away and you could be one of the winners by giving us the correct answer to this unconventional poser:

An eccentric friend of the Doctor's resides in Stockbridge. But what's his name?

- a) Maxwell Edison
- b) Maxwell Einstein
- c) Maxwell House

To enter, call **09011 542 223**, or by post, putting these parochial words at the start of the **DWM** address: "THE VILLAGE PEOPLE!"



HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 15 October and close at midnight on Wednesday 11 November 2009. Service Provider: Eckoh, Herts, HP3 9HN

BY POST: Send to **Doctor Who Magazine 414**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope **ONLY** please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 11 November 2009.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

WHO ON EARTH IS...

Sarah Jane's new squeeze on wine cruises, K9 tattoos, and Steven Moffat's mobile phone...

Nigel Havers

(With special guest star **David Tennant**!)

Hello, Nigel. Tell us a bit about Peter Dalton, the character that you play in *The Sarah Jane Adventures*.

NH: "Actually, I can't."

Oh.

NH: "If I do, I'll give it all away. Everything I tell you will pre-empt what happens. Let's keep people guessing."

Right. The title of the episode – *The Wedding of Sarah Jane Smith* – might give our readers a clue, anyway. How aware of the show were you before landing the role?

NH: "I've been aware of *Doctor Who* ever since I was a kid. This will be incomprehensible to you, but I was watching television when the very first episode went out. There was a whole gang of us."

Did you hide behind the sofa? Everyone hid behind the sofa in the 60s.

NH: "Well, I was scared, but it was a bit wobbly, wasn't it? Like, the sets. It was always a bit naff. I don't know if you've seen the old episodes."

They're sort of creaky. They're rather quaint. There's a certain charm to them, I suppose. When they revived it, they pumped money into it, and I think it's absolutely brilliant. It's a proper show. This is the spin-off, isn't it? I'm enjoying it."

How have you got into character as Peter Dalton?

NH: "I've been an actor for 40 years. By now, it's a second instinct to me. It's like playing cricket. Give me the bat and... er, I do."

Some actors talk about nailing the role once they've got their costume sorted.

NH: "I wear the clothes. The clothes don't wear me."

You have a reputation for being quite smooth and debonair – are you in real life?

NH: "It's not for me to say."

So, you never look in the mirror and think, hey, not bad...?

NH: "I don't look in the mirror."

Oh c'mon!

NH: "[Laughing] I don't. Not on purpose."

Do you ever watch yourself on TV?

NH: "I haven't for a long time. I still don't know how to operate my bloody Sky Plus thing."

you've so much dead time, it gives you things to do."

DT: "Yeah, it's great. It's a whole leisure centre! I've got a spelling game on mine."

NH: "Have you, David?"

DT: "I thought it would educate me, but all I do is find three-letter words. Hundreds and hundreds of three-letter words. That isn't quite the point. I'm looking for that elusive 13-letterer."

NH: "Or the longest word in England."

DT: "I wouldn't go that far. I'll settle for antidisestablishmentarianism."

Talking of technology, is K9 any easier to work with this year?

NH: "I worked with him yesterday."

DT: "This is the revamped one."

This model was only in the final scene of *School Reunion* [2006].

It's supposed to be the all-singing, all-dancing, twenty-first-century version, but I think the one from the 70s actually worked slightly better."

NH: "The guy operating it [Mat Irvine] reads in the voice –"

DT: "Yes."

NH: "– slightly late!"

DT: "[Laughing] He's just the poor bloke who built it. He's ended up reading in the lines on set, because John Leeson [the voice of K9] is on a wine cruise."

Is 'John Leeson is on a wine cruise' like 'Jeffrey



David Tennant – a fan of spelling games.

"I've been aware of *Doctor Who* since I was a kid. I was watching it when the first episode went out!"

Earlier today, I spotted Tommy [Knight] and Daniel [Anthony] showing you how to work your mobile phone!

NH: "Yeah, I've got an iPhone. So does David [Tennant, who guest stars as the Doctor in *The Wedding of Sarah Jane Smith*]. He has an application on his phone that simulates a –" [In walks David...]

DT: "What's that?"

NH: "Oh. We were talking about phones. Didn't you say that you can cock yours and it fires –?"

DT: "No, no, that's Steven Moffat. He has everything you've ever wanted on his iPhone. He can turn his into a lightsaber, he drinks pints of beer from it..."

Some people – they're called killjoys – would say that's a bit pointless.

NH: "No. You see, when you're filming,

Bernard is unwell? Is the voice of K9 lying drunk in a gutter somewhere?

DT: "No! Honestly! John is a world expert on wine."

NH: "And on K9."

DT: "Yes, that's the Venn diagram of John Leeson's life."

NH: "K9 should have been drunk."

DT: "I think he is, Nigel."

[Both laugh for a long time, and David wanders off]

Nigel, earlier this year, you were on BBC Four's *I've Never Seen Star Wars*, in which famous people are invited to try new cultural experiences – and you got a tattoo! You did know it was permanent, didn't you?

NH: "Well, they grab you and say, 'Have you done the following things?' And there's a huge list. I'd done most of them. They offered me ice-skating, but I thought that sounded boring, so I offered to get a tattoo. It didn't hurt."

Will you be getting any more?

NH: "Probably. But maybe not one of K9." ◀▶

Nigel Havers and David Tennant were talking to Benjamin Cook. *The Sarah Jane Adventures* is on BBC One every Thursday and Friday at 16.35.



**NEXT
TIME...**

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We present the winning entries from our 'What Doctor Who Means To Me' competition from Issue 400, and our winner sends her report back from Mars!

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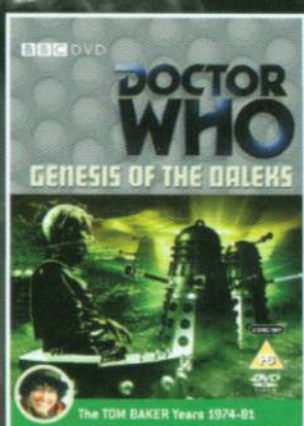


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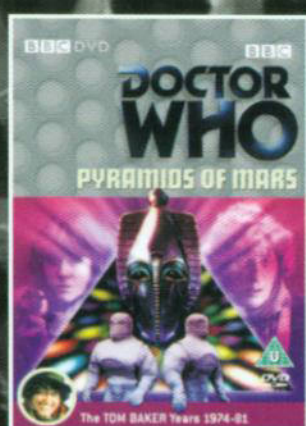
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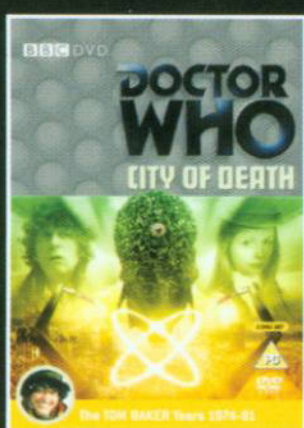
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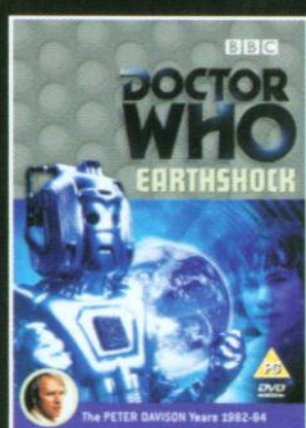
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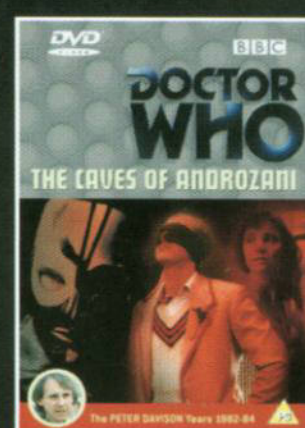
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